The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 20, 1918 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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SONGS THAT ARE HITS

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Great double versions for two men and two women.
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HITS HITS HITS

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MANAGERS TO BUILD N.V.A. CLUBHOUSE

RAISE $250,000 IN BONDS

The vaudeville managers who are interested in the corporation that is re-constructing the old White Rats home on Forty-sixth Street into a club house for the National Vaudeville Artists, Inc., have decided to go the limit and make the edifice one of the finest of its kind in America. With this end in view they have decided to spend approximately $600,000 in rebuilding and furnishing the new quarters, instead of $250,000, as at first estimated.

A big step toward raising the additional amount needed, it was disclosed this week, was made at the dinner of the Vaudeville Managers' Protective Association, held at the Plaza Hotel last Wednesday evening when over $250,000 of the bonds of the corporation that has the reconstruction in charge, were subscribed for.

E. F. Albee started the bidding by taking a block of $25,000 worth of bonds, and was closely followed by William Fox, Marcus Loew and Aaron Jones, who are credited with having purchased a similar amount.

The remaining $150,000 worth of bonds were auctioned off in lots of smaller denominations and were purchased by B. S. Moss, Sabloskey and McGuirk, Feiber and Shea, and others.

The occasion was marked by numerous speeches, one of the wittiest and most philosophical of which was made by Sam Hodgdon, booking manager of the U. B. O.

E. F. Albee outlined the history of vaudeville from its humble beginnings to the present day. He made an earnest plea for fair dealing between manager and actor, adding that the best results could always be accomplished by mutual co-operation.

William Fox talked in behalf of the United War Work Organization drive, and incidentally collected a tidy sum, after he had finished speaking, said to total about $12,000.

Marcus Loew made an appeal for a better understanding between managers, and J. J. Murdock told of what the V. M. P. A. hoped to accomplish. Mr. Murdock praised the plan of having arbitration arrangements with all branches of theatrical employes, pointing out the advantages to all concerned of such arrangements.

Gus Sun spoke pleasantly for ten minutes or so on general topics, and Aaron Jones told of vaudeville conditions in the Middle West, where the firm of Jones, Linick and Schaeffer have important interests.

Adolf Zukor, the picture man, was present and spoke in complimentary tones of the V. M. P. A. and the manner in which the organization was conducted. Five hundred members of the managers' organization were present.

"LOYALTY" IS OFF

"Loyalty," a big spectacular production by George Hobart, which Comstock, Elliott and Gest had intended to make, has been placed on the shelf.

BOOST PRICES FOR "AUCTIONEER"

When David Warfield appears at the Bronx Opera House in "The Auctioneer" increased prices will prevail. The prices ordinarily are 25 and 50 cents at matinees and $1.00 top evenings.

During the week of December 30th, when "The Auctioneer" will be offered the following will be the scale of prices: First twenty-three rows of the orchestra, $1.50, the rest of the orchestra $1.00. First five rows of the balcony, $.75, and entire second balcony, $.50.

On New Year's Eve, the scale for the entire lower floor will be $1.50. At the matinees on Wednesday and Saturday, the charge for the first eight rows of the balcony will be $.75, the balance of the balcony, $.50 and the second balcony, $.25.

COMPOSER AND PROMOTER SUED

Nathan Burkan last week entered a personal judgment for $525.71 against Sigmund Romberg, the composer, and Samuel Rachmann. The action grew out of a note Burkan holds which was made by Rachmann and endorsed by Romberg.

Rachmann, who recently conducted a cabaret at Pabst's on 125th street, being a former client of Burkan, came to him for financial assistance when business in the place did not come up to expectations. Romberg was interested in the place, it is said. Rachmann has put on German plays in New York and also conducted the wrestling matches at the Manhattan Opera House some years ago.

EPIDEMIC BREAKS OUT AGAIN

HARRISBURG, Pa., Nov. 16.—Many cases of Spanish influenza have developed during the last two days throughout the state, but particularly in the city of Scranton. Fresh and serious outbreaks of the epidemic have also occurred in Washington and Fayette counties and the southern section of Westmoreland County. Penningsburg, in Montgomery County; Trambauersville, and Spinnerstown, in Bucks County, also have many new cases. The epidemic has its grip on Powder Valley, in Lehigh County, also. Unconfirmed cases have been reported from Elizabethtown, Columbia and Ephrata.

WON'T DISBAND RESERVES

The Police Reserves, which includes a theatrical unit, will not be disbanded, for the present at least, it was announced last week. The services of the unit may be necessary for any emergency until such time as the regular policemen now in the service of the country are returned from Europe to the Police Department.

QUITS BECAUSE NOT FEATURED

Walter Catlett, who joined the cast of "Somebody's Sweetheart," when, he says, he was told he would be featured, has withdrawn from the company because he was informed recently that such was not the intention of Arthur Hammerstein, the producer. He is now succeeding Paul Brown in "Miss Simplicity."

MANNERS' MOROSCO SUIT READY

J. Hartley Manners' suit to restrain Oliver Morosco from disposing of the motion picture rights to "Peg o' My Heart" will come up for trial in the United States District Court this week. The amount involved is approximately $500,000.

NAME NEW BAINTER PLAY

"East Shall Be West" is the name of the new play in which Fay Bainter will be featured shortly by William Harris, Jr.

TO TEST LAW ON "FLU" CLOSING

SHUBERTS START RENT ACTION

The question whether or not lessees of theatres throughout the country should be expected or forced to pay rent on their houses for the time that such houses were closed by the recent influenza epidemic, is to be decided in the near future by at least one test case. The subject, and many legal angles from which it can be debated both pro and con, was being discussed by all the important managers last week.

Summing up all their opinions, they seem to be about equally divided on the question. All, however, finally put the matter up to their attorneys, with instructions to search all law records that might have a bearing on the question, which is vital, owing to the large amounts of money involved.

The Shuberts, for instance, have upward of fifty houses leased throughout the country, and it was stated that the rent for these during one week alone of the closed period ran into more than $60,000.

Therefore, being among those who were most heavily hit financially by the epidemic situation, it is expected that they will be the first to bring a test suit. Action along this line was indicated last week when William Klein, the attorney who represents their interests, stated that he was preparing a suit to thresh the question out. And the only reason he had not already taken action in the matter was because he was still studying precedents and decisions to determine in which State an action brought by him would be most likely to result successfully.

"I am at present preparing an action which I hope to bring shortly to test the epidemic situation that confronts theatrical interests by reason of the recent scourge and which is agitating the minds of theatre owners and lessees throughout the country," he declared.

He also pointed out that Canada now has laws and statutes that cover just such exigencies.

"Theatres are not required to pay rent in Canada when an epidemic breaks out," he added, "which is based on the earlier French laws. It has been established that a tenant has a right to a diminution of rent, the amount to be that proportion of the entire rent which the closed weeks bear to the whole."

Klaw and Erlanger have been equally affected financially by the epidemic situation. Mortimer Fishel, a member of the law firm of Dittenhoefer and Fishel, who represents the Klaw and Erlanger interests, explained that there are so many angles to the legal aspects of the situation that he probably would be busily engaged for the next few weeks hunting for some basic principle upon which to base a definite action at law.

"Thus far the proposition has never been determined by the courts," he stated. "Different States have passed upon similar propositions differently. There is the case of the lessee of a moving picture theatre in New York City who vacated

(*Continued on page 4.*)

RAP LINCOLN THEATRE OWNERS

Mr. and Mrs. Downs, owners of the Lincoln Theatre, on West One-hundred and Thirty-fifth Street, which is in the heart of the neighborhood peopled chiefly by members of the colored race, were last week made the subjects of an attack which appeared in "The Defender," the Chicago newspaper published in the interest of the colored people.

According to the article, the Downs are accused of prejudice and discriminatory tactics in selecting white employes for the theatre, which is patronised for the most past by colored people. The writer concludes his article with the following adjuration to the members of his race:

"Anyway, no matter from what angle you look at it, the Lincoln Theatre appears to be a fine place of amusement to stay away from, and any member of the race who would go any further along the lines of fattening the Downs' bank roll should be led up an alley on a dark night."

"BALLYHOO" SETS OPENING DATE

"Ballyhoo," Charles Hopkins' newest production, which is headed for the Punch and Judy Theatre, is scheduled to play Atlantic City November 21, 22 and 23. The show is a comedy in three acts by Martin Brown and the cast includes Donald Gallaher, Margot Kelly, W. J. Ferguson, Ferdinand Gottschalk, H. Cooper Cliffe, Ada Lewis, Frank Sylvester, George Pauncefort, John G. Sparks, Margalo Gillmore, Charles Stewart, G. W. Keim and Ned A. Sparks.

ZOE BARNETT SHOW READY

SACRAMENTO, Cal., Nov. 15.—The new show, "Mlle Maison," which Zoe Barnett has been fostering for some time, is ready to open and will probably be seen within the next week in one of the local theatres. Miss Barnett came from New York about a month ago purposely to put the piece on. Miss Barnett has in her support Florence Earle of "Very Good Eddie" fame. Both are big Western favorites.

PHILADELPHIA SHOWS CLOSING

PHILADELPHIA, Nov. 18.—Raymond Hitchcock, in "Hitchy Koo," is now in its last two weeks at the Forrest. The show will close on Saturday, November 30.

"The Copperhead," with Lionel Barrymore, will close at the Lyric on November 23. Robert Hilliard in "A Prince There Was," at the Garrick Theatre, will close on the 23d, also.

"HEARTS OF WORLD" CLOSING

PHILADELPHIA, Nov. 18.—"Hearts of the World," the big Griffith film, has entered upon the last two weeks of its stay here at the Walnut, after which the house will begin housing popular attractions booked by Charley Maynard, of the Klaw and Erlanger offices in New York.

BRONX EXPO CLOSES

The Bronx Exposition closed November 1. For the last three weeks the Exposition had been open on Saturdays and Sundays only. The reopening will occur May 30 of next year.

BOOKED FOR CHICAGO RUN

After closing in Boston on the 30th, "Chu Chin Chow" will go on the road, playing Providence, Philadelphia, Washington, Baltimore and then into Chicago New Year's week for a six weeks' run.

SHUBERTS AND AIDES RAPPED BY ACTORS

HISSES ENLIVEN ASTOR MEETING

The Shuberts were roundly hissed last Sunday afternoon in the Hotel Astor, the occasion of the antagonistic demonstration being the postponed meeting of the Actors' Equity Association, held for the purpose of "analyzing and dissecting" the Shubert contract. The hissing, which was long and loud, and accompanied by low rumbling murmurs of disapproval, was indulged in by some seven hundred actors, most of whom are members of the A. E. A., and was brought about by the reading off of the names of the four managers who have not as yet signified in writing their intention of issuing Standard A. E. A.-U. M. P. A. employment contracts.

William A. Brady, Arthur Hammerstein and Elliott, Comstock and Gest, the other producers who were named as refusing to issue a contract in accordance with the ideas of what the A. E. A. deems to be just to the actor, were also given a first rate booing which took the form of groans, hisses and derisive remarks.

The hissing had hardly subsided, however, when Capt. Harry Lambart, a member of the A. E. A., asked for the privilege of the floor, and being accorded what he requested, forthwith proceeded to deliver a passionate diatribe against not only the Shubert contract but all theatrical contracts in general, including the A. E. A.-U. M. P. A. agreement. Captain Lambart's remarks were received with unbounded enthusiasm.

At the conclusion of the meeting, after the Shuberts and their managerial allies had been verbally toasted and toasted to a fine brown finish, George Arliss announced that Lee Shubert had informed him on Wednesday that he would yield to the demand of the Actors' Equity and issue the type of contract the organization desired. But, Mr. Arliss went on to explain, the Shuberts' promise was bound up with certain qualifications which apparently still left matters in a slightly muddled state.

The situation, according to the combined statements of Mr. Arliss and an official of the A. E. A., was something like this.

About ten days ago, shortly after the announcement of the first meeting of the A. E. A., Wilton Lackaye was informed by Lee Shubert that he would issue A. E. A. contracts. Mr. Lackaye was to have made this known at the meeting scheduled for Monday, November 11, and which was later postponed. Consequently, Lackaye was unable to make known Shubert's alleged change of front.

Lackaye, however, did inform the officials of the A. E. A., and he and George Arliss were appointed as delegates to confer with the Shuberts about the matter last Wednesday. The conference between the A. E. A. delegates and the Shuberts was held and the latter again agreed to issue the A. E. A. contract, provided that the actors' organization would send them a letter promising to refrain from "panning him in the press," or, words to that effect.

The A. E. A. promptly sent the letter, but up to Sunday had received no answer, thus leaving the question still rather wide open. During his explanation of the situation, Mr. Arliss said something about Mr. Shubert giving his word that the affair would be satisfactorily straightened out.

This utterance, however, gave rise to more hissing and groaning.

Monday evening, shortly after 5 o'clock Mr. Shubert's secretary telephoned to the offices of the A. E. A., and, according to an official of the association, stated that a messenger would bring the long expected Shubert answer around to the Equity offices, in a "little while." At least two officials of the A. E. A. waited patiently for the Shubert messenger until about 6 o'clock, but, up to that time, the Shubert courier had not put in an appearance.

Thus, it remains to be seen whether the contract will be issued by the Shuberts or not.

Just what course the A. E. A. will take if the Shuberts and their associates continue indefinitely to refuse to accede to its demands regarding the issuance of the standard contract could not be ascertained. Francis Wilson, president of the A. E. A., when asked this question on Monday evening authorized the following statement:

"The Council of the Actors' Equity will unquestionably take any lawful means to insure the successful issue of its policies."

Whether this can be interpreted to mean that the A. E. A. will eventually declare a "closed shop," and not allow its members to appear in plays produced by the Shuberts, unless every member of the cast, including non-A. E. A. members, are given standard contracts, is a matter of conjecture. Mr. Wilson would not go further into details, declaring that his statement would cover the situation for the present.

A member high in the councils of the A. E. A., who for reasons of his own desired that his name should not be mentioned, said that it was very likely that an affiliation between the A. E. A. and the American Federation of Labor would be effected at a time not far distant. There was some talk of such an affiliation a year or two ago, when the White Rats were active, but nothing came of it.

The Sunday afternoon meeting was called to order at 3 o'clock by Bruce McRae, who, after a few explanatory remarks, in which he mentioned that E. H. Sothern had sent his regrets, introduced Francis Wilson as the first speaker.

Mr. Wilson spoke for about twenty minutes, outlining the policies of the A. E. A. at length, and going deeply into the necessity of every member of the organization abiding by its recently promulgated rules as regards the signing of contracts. He explained that the time had arrived when the membership must be protected, reiterating the announcement, made a week ago, that any member of the A. E. A. who accepted anything less than the A. E. A. contract, would be expelled.

Shelly Hull was next introduced and made an effective appeal for the Stage Women's War Relief. Then Milton Sills made his way to the front of the platform and read a lengthy paper in which he called upon the managers to accord the actors fair play. Mr. Sills took a decidedly serious view of the situation and made frequent references to the Bolsheviki and the terrible things that might happen if these gentry ever got the upper hand over here. Mr. Sills advocated that actor and manager alike, use judgment and fairness in their dealings with each other, in order that disagreeable results might be averted. He was quite sure about the actor, but was inclined to feel that at least one or two managers were not fully alive to their responsibilities.

Mr. George W. Wickersham, ex-Attorney General of the United States, the principal speaker of the afternoon, was then introduced. Mr. Wickersham, after a witty prelude, proceeded to delve into a Shubert contract, his "analysis" being marked by frequent flashes of subtle humor that made the crowd howl with delight.

Francis Wilson, who had previously announced that the A. E. A. in the four years of its existence, had recovered the sum of $250,000 from recalcitrant managers, after thanking Mr. Wickersham, then read off a list of those managers who are using the A. E. A. contract. Then Mr. Wilson read off the list of those who were not using the A. E. A. contract.

It was here that the incident of the Shuberts and their cohorts being hissed, occurred.

An unknown young woman, speaking from the audience, projected herself into the proceedings a moment or two later, her grievance treating of an alleged experience she had suffered at the hands of one Melville B. Raymond. After telling of how she had rehearsed for six weeks,

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FRIAR-LAMB BENEFIT COST $2,000

HAD TO PAY VIOLINIST

The benefit given last Sunday night at the Metropolitan Opera House by the Friars and Lambs, for the United War Campaign Fund, cost the fund in the neighborhood of $2,000. This was revealed the following day when the receipts, which totaled more than $100,000 were turned over to the campaign committee.

The $2,000 had to be paid for the appearance of the Metropolitan Opera House Orchestra and Toscha Seidel, the Russian violinist. Their designations on the printed program does not indicate that they were paid for their services. However, the fact is they were, except that the orchestra is known to have contributed $500, probably the amount it received, it was said.

Originally, Margaret Lawrence, of the "Tea for Three" company, who is also a member of the War Fund Campaign Committee, had planned the benefit, which was to be given at the Metropolitan on November 17. When she went to the Metropolitan to make arrangements for that evening she was informed by the management that they already held a contract with Toscha Seidel's manager, Coeppicus, for the violinist's appearance with the orchestra on that evening in the first of the Metropolitan's Sunday night concerts. Seidel it is said was not willing to cancel this contract in favor of the War Campaign Fund benefit, insisting on his appearance with the orchestra. Hence, the committee agreed to his appearance, with the result that the money to be paid him in accordance with the agreement he did not wish to forego, was to be taken out of the receipts.

After Margaret Lawrence had arranged for the benefit, she discovered that Jack Gleason of the Friars had also been making arrangements for a Friars' benefit to be given at the Century Theatre, which Morris Gest had contributed, on the same evening as the one scheduled at the Metropolitan. She also learned that it was for the same purpose; that he had garnered most of the better known available acts for the Century show, and that the reason he had not originally got the Metropolitan was because he discovered it had already been contracted for by the Margaret Lawrence group.

After trying vainly to get those acts for her show who would assure success Miss Lawrence and the various other members of her committee decided to leave the entire thing to Gleason and the Friars' committee, turning over to them the Metropolitan for the evening of the 17th with the proviso that Seidel and the orchestra be paid. Naturally, the Friars' plan to hold their show at the Century was abandoned.

The Lambs, who had also begun to plan a benefit, finding that the Friars had stolen a march on them in the acquisition of available acts decided to join forces with the Friars, which explains their combined efforts last Sunday night, when the affair established a record for an evening's receipts at a benefit performance.

LOS ANGELES LID STILL ON

LOS ANGELES, Nov. 17.—Due to the fact that there was an increase in the influenza cases here after the celebration of the Allied Victory, caused probably by the close contact of the crowds, all plans for an early re-opening of schools, theatres and other institutions where people gather have been abandoned.

NICHOLS COMEDIANS RE-OPEN

MACON, Mo., Nov. 14.—After a lay-off of three weeks on account of the epidemic, the Ralph E. Nichols comedians re-opened this week at the Logan Opera House. The company has a list of good plays and carries special scenery for each. Vaudeville is presented between the acts

CAN'T FILM SHAW PLAYS

LONDON, Nov. 16.—A big film producer wrote to George Bernard Shaw last week, suggesting he be permitted to make films of two Shaw plays—"John Bull's Other Island" and "Major Barbara."

Shaw wrote back:

"As you may imagine, I have gone into that pretty thoroughly. Result: None of my plays may be filmed. Filming kills a play stone dead, and should therefore be applied to the corpses of plays that have had their run. Mine are immortal. Thanks all the same for the suggestion."

MAGICIAN STARTS SUIT

Arnold De Biers, the English magician, has started an action in the Supreme Court against the Film Developing Corp., of which Harry Houdini is president. He claims $2,665 from the corporation, which, he says, he helped to finance, advancing $1,466 for that purpose. An additional $1,200 he claims is due him for salary because he was engaged to act as general manager of the corporation at $75 a week. H. J. & F. E. Goldsmith are the attorneys for De Biers.

"BETTER 'OLE" BOOSTS ADMISSION

"The Better 'Ole," which opened at the Cort Theatre last Monday, is getting a flat $2.50 scale for the entire orchestra. This means that the production can, by playing to capacity, take in $14,000 weekly. The piece played to $28,000 during its four weeks' run at the Greenwich Village Theatre, averaging $7,000 weekly in a 371-seat house, with standees at each performance. The ticket agencies have made a four-week buy.

WORLD MUST PAY WRITER

The Appellate Division of the Supreme Court last week affirmed the judgment obtained by Virginia Tyler Hudson, scenario writer, against the World Film Corporation. The suit was for breach of contract, and the judgment now amounts to $1,995.27, which includes interest and costs. Isaac B. Reinhardt was Miss Hudson's attorney.

WAR CHANGES ANGLIN PLANS

BOSTON, Mass., Nov. 18.—The ending of the war and the reported good business on the road has caused Margaret Anglin to change her plans, and she has given up the idea of taking the Copley Theatre for the purpose of presenting a series of old and new plays and will continue on tour with "Billeted."

STRAND BROKE RECORD

When 14,076 paid admissions were recorded at the Strand Theatre on the Monday the official peace news was received, the theatre's record was broken.

TO TEST RENT LAW

(*Continued from page* 3.)

the premises voluntarily after a law had been passed making it a violation of the city ordnance to use such premises for exhibition purposes. In this case the court held that under the wording of the lease the tenant could not be held liable for rent afterwards.

"Of course, while the case I have described would hardly be the one upon which to found an action in the present situation, there is no question in my mind but what the courts might take it into consideration in determining the question."

Mr. Fishel then explained that he had searched through law cases as far back as the Civil War, but had so far been unable to find a precedent which might be the basis for clearing finally and for all time the involved situation in which theatrical interests have found themselves placed recently.

Both Fishel and Klein stated that once a test case was started by them it would be taken to the United States Supreme Court, if necessary, to establish their clients' contention in the matter.

It is possible that the Shuberts will withhold rent payment on all their leases for the time involved until the test case is decided.

200 VAUDEVILLE ACTS READY TO GO ABROAD

PASSPORTS DELAY SAILINGS

Approximately 200 acts are now preparing to sail for Europe to fulfill engagements made by them by agents here during the war. Their sailing, however, depends largely on how soon this country will lift the passport restrictions.

Shortly after the official peace news was announced last week the leading agents here for European bookings received cable messages from London and Paris asking them to send acts over as quickly as possible, because American offerings are needed at present to help maintain the successful theatrical season now on throughout continental Europe. Agents, however, were unable to learn anything about the lifting of the passport restrictions and, consequently, the acts will not sail until they do.

Willie Edelsten alone has more than fifty acts booked for engagements in Europe, among which are the following: Belle Baker, Dainty Marie, Milo, Moss and Frye, Hill and Ackerman, Tabor and Green, Lucille and Cockie, Willie Weston, Frosini, Gliding O'Mearas, Ed. and Irene Lowry, Musical Hodges, Folsom and Brown, Belle Oliver, Swain's Cats and Rats, Fern and Davis, Four Haley Sisters, Dupre and Dupre, Von Cello, Morin Sisters, Lalla Selbini, Schooler and Dickinson, Juggling McBanns, Weber, Beck and Fraser, Hendricks and Padula, Antrim and Vail, E. J. Moore, Bob Albright, Fred Wayne Trio, Leach Wallen Trio, Walter James, Aerial Belmonts, Edith Helena, Wilbur Mack and Lillie Walker, Billy Swedhall, Duvat and Duval, Chabot and Dixon.

"These acts were all booked to go last season," said Mr. Edelsten, "but since they did not I am making arrangements for them to fulfill their European engagements beginning next April, by which time I expect sailing conditions will again be normal."

However, Bert Clark, who has withdrawn from the Clark and Hamilton act, and Kurylo and Annie Laurie have been booked by Edelsten for an engagement in a McIntosh production in Australia and will sail Nov. 25.

Richard Pitrot stated that he is preparing to send acrobatic acts across because there is a shortage of them in London and Paris, due to the fact that most acrobatic acts have, heretofore, come from Germany, where, besides inducting the male members of the acts into the army, the Government also commandeered all the trained circus horses for war purposes. Shumann's Circus was the hardest hit throughout Germany. Mme. Cronin is the first of Pitrot's acts to leave this country. She will sail early next month to fill an engagement at the Folies-Bergere in Paris.

"I am waiting patiently, just as I have been doing the past four years, for the situation to become normal again," declared H. B. Marinelli. "I do not think this will come about until next spring, but when it does I am prepared to send over and bring back more acts than have ever before been handled through my agency."

It is expected that the United States Government will shortly turn back the steamers taken over from the United Fruit Company, in which event it will be possible for acts booked for South American engagements to sail.

DUMONT SATIRIZES SCHWAB

PHILADELPHIA, Pa., Nov. 13.—Dumont's Minstrels at the Ninth and Arch Streets Theatre are presenting this week a new satire called "Charlie Schwab's Reception; or, the Bethlehem Steel Band," which has scored a tremendous hit. It is an amusing bit in which the steel magnate is caricatured in a breezy manner, the affair given in his honor at a local hotel being reflected amusingly.

"BY PIGEON POST" SLOW SHOW

PHILADELPHIA, Nov. 15.—It is readily understandable why "By Pigeon Post," which had its American premiere here Tuesday evening at the Broad Street Theatre, has been so successful in the British metropolis, for its author, Austin Page, is evidently schooled in the type of melodrama best beloved by London's audiences.

It is immensely conversational and has an almost superabundant supply of love interest. Its thrills are quite obviously devised and do not quicken the imagination nor the guessing faculties to a marked degree. Compared to a recent native product, along the same lines, "Three Faces East," it is a rather lame and halting affair. There is the novelty of the carrier pigeons however, though the part they play in the plot might be more excitingly accentuated. Secret doors and sliding panels are among some of the other devices utilized in the machinations of the Teuton spies operating in French Lorraine.

The drama has the decided advantage of some excellent players, especially among the men. Jerome Patrick, Vincent Serrano, John Sainpelis and Frank Kemble Cooper are all dependable artists, though probably because of their present author and his method, they are unable to give the slightest impression of being Frenchmen. The two spies of the piece, St. Clair Bayfield and Harrison Hunter, are likewise well cast. Phoebe Foster and Margaret Mower handle the feminine parts of the play.

W. J. WILSON SAILS

William J. Wilson, the London producer, sailed on Tuesday aboard the Baltic, for London, after being over here in company with J. J. Sachs. He had a great deal of trouble keeping track of his passports which, after they had been issued, were lost by the officials in Washington, necessitating his going to the capital and devoting two days to a search for them. The same thing occurred when he sent them to the British consul to be vised. They were there lost again.

Mr. Sachs sailed last week and, although he went on board the steamer at noon on Monday, the liner did not leave her pier until Wednesday night, and then went out dark, showing that the submarine fear is not entirely dissipated yet. During the intervening time, nobody was allowed either to leave or go aboard the ship.

WHITE RATS CASE UP

Acting for the Mutual Bank and Robert E. J. Corcoran, the law firm of Rushmore, Bisby and Stern last week made a motion before Judge Knox in the Federal Court, asking that the White Rats Realty Corporation show in what particular the Mutual Bank had participated in the alleged conspiracy upon which the Rats recently brought a suit, claiming that it was through such means that they had lost their clubhouse. After discussion with Joseph J. Myers, attorney for the Rats, the law firm agreed to withdraw the motion.

"ATTA BOY" CAN GET MONEY

WASHINGTON, D. C., Nov. 13.—Lieut. Ballard McDonald, Nat. Osborne and Dan. Dody, the collaborators of "Atta Boy," should not worry about the war ending, for the show is a real "show" and will get the money, war or no war. It has bright, witty lines and tuneful music, and tells enough story to hold the interest of everyone. On Monday night it started its second week and in the presence of a victory audience was received with storms of applause.

TO REDUCE R. R. FARES

WASHINGTON, D. C., Nov. 14.—A matter of great importance to the theatrical people is under consideration by the Railroad Administration. It is the reduction of passenger fares which were increased last June in some instances as much as 50 per cent.

LEXINGTON IS DARK

The Lexington Theatre is dark this week, the "Ten Nights in a Bar Room" Company having gone on tour. The house will re-open next Monday with "Good Luck, Sam."

SIX SHOWS TO OPEN HERE NEXT WEEK

TWO OTHERS ARE PROBABLE

Six new shows are scheduled for opening next week in New York, and there is a likelihood that the number will be increased to eight, all being desirous of getting in in time to reap the benefit of Thanksgiving. The fact that President Wilson is being urged to declare a three-day celebration in acknowledgment of having won the war, was also a potent factor in making managers desirous of opening next week.

On Monday there are three pieces scheduled to open, one a soldier show entitled "Good Luck, Sam," put on by the boys at Camp Merritt and going into the Lexington Avenue Theatre for a two weeks' run. It is touted as a wonder, and made for the special purpose of outdoing the "Yip, Yip, Yaphank" show. "A Place in the Sun" is also scheduled to open Monday at the Comedy Theatre, where Norman Trevor and Cyril Harcourt will be found in the leading roles. The leading female part will be taken by Peggy Hopkins. Others in the cast are Merle Maddern, Jack Halliday, Jane Cooper, Henry Crocker, George Fitzgerald and Gretchen Yates. Three out-of-town performances will be given of "A Place in the Sun" in New Haven on Thursday, Friday and Saturday of this week. To the Cohan comes "By Pidgeon Post," the piece produced out of town by Flo Ziegfeld, Jr. This piece has been to Philadelphia and Baltimore, where it received good notices.

On Tuesday "The Little Brother" opens at the Belmont, where it expects to keep a house of that size filled. It has Walker Whiteside in the star role, that of a Rabbi, and has secured good notices in Toronto, where it opened, and in Chicago, where it has been running for a number of weeks. Walter Hast brought it to this country from England, and is producing it in conjunction with the Shuberts.

Wednesday, A. H. Woods will bring a new show into town to fill the Republic, made vacant by the departure of Marjorie Rambeau in "Where Poppies Bloom." It is called "The Road of Destiny," and when opening at Trenton was said to have been badly in need of a cutting. That was probably attended to, however, in Washington last week, where it played a big week and where the critic passed it as containing good material. Channing Pollock is the author.

On Thursday the new "Midnight Frolic," headed by Bert Williams, will open atop the New Amsterdam Roof.

In addition to these it is very likely that "Ask Dad," the new Comstock, Elliott and Gest show, will be brought in to open the season at the Princess. That is the intention now, although no date for the opening has, as yet, been set. Also, Arthur Hammerstein is looking for a good house for "Somebody's Sweetheart," which he opened in Washington Monday. If he can get the right house, he will jump it in for the Thanksgiving business.

OVERSEAS LEAGUE TO CONTINUE

The Overseas Theatrical League is going right ahead, despite the signing of the armistice, with its plans to furnish acts to entertain the soldiers on the other side, it was announced last week. And now that the war is over the activities of the acts sent across will not be confined to France alone; they will be sent to entertain soldiers throughout Europe.

Nobody was sent overseas last week, because the Government had not yet decided whether or not it would be advisable to convoy the vessel. However, the following unit, which was booked to leave, will probably do so this week: Ida Brooks Hunt, Zella Call, Bessie Leonard, Blanche Seymour and Edmund Porray.

JOE PANI SUED AGAIN

Mrs. Louise Pani has brought suit against her husband, Joseph L. Pani, who owns the Woodmansten Inn, Castle Inn, The Castle Baths, at Long Beach, L. I., and is head of the Woodmansten Realty Company, for three Liberty Bonds costing $1,000 each, or their equivalent in cash.

Mrs. Pani alleges that last June she turned over the three bonds into her husband's keeping, with the agreement that he was to return them on demand. When she separated from him some time later she demanded the bonds, but alleges he refused to return them to her.

In a divorce action, brought in Brooklyn, Mrs. Pani was recently awarded $100 a week alimony pending trial of the case and a fee of $500 to her counsel. She states that her husband is worth $500,000 and that his fortune rests on a loan of $30,000 she gave to him three years ago at the time of their marriage.

"FLU" CLOSED YIDDISH HOUSES

Despite the fact that the Health Department did not deem it advisable to order all theatres in New York City closed, three houses in the Greater City actually did close because of the recent influenza epidemic. These were Gabel's in Manhattan, and the Liberty and Lyric theatres in Brooklyn.

These houses are all Yiddish houses, and after being closed for two weeks, opened their doors again last week. The Lyric Theatre, which was the last to open, presented as its initial offering last Friday night "Children Without a Father," headed by Ben Adler.

"LISTEN LESTER" NEEDS FIXING

John Cort is reported to have sent out a hurry call for a show doctor to whip "Listen Lester" into shape before it goes into Chicago. The show is in the Middle West at present, and so far it is understood to have fallen below Mr. Cort's expectations. Frank Stammers, the librettist, among others, was asked to go out to Cleveland last week and take the production in hand. Stammers was unable to oblige, however, being tied up presently with three or four vaudeville acts that he is staging for Charlie Maddock.

SAILORS TO GIVE SHOW

BOSTON, Mass., Nov. 18.—A theatrical troupe from the U. S. S. Delaware will present "Nana, the Blonde Venus," with an orchestra, a jazz band and a chorus, at Jordan Hall on November 23. This show entertained officers and men of the American and allied ships, overseas. The entire proceeds will go to the Boston Metropolitan Chapter of the Red Cross. The scale of prices will be from 50 cents to two dollars.

ADD THREE MORE HOUSES

KANSAS CITY, Mo., Nov. 14.—E. S. Brigham, of this city, has secured the control of theatres in Topeka and Wichita, Kan.; St. Joseph, Mo., and Hot Springs, Ark., which he will add to his circuit for the season of 1919-20. This will increase his theatre holdings to eight, the other houses being the Blake Theatre, Webb City, Mo.; Auditorium, Hot Springs, Ark.; Atchison Theatre, Atchison, and New Crawford, Wichita, both in Kansas.

NO FAIRBANKS SUIT YET

It was rumored last week that Mrs. Douglas Fairbanks, whose domestic troubles were aired in the newspapers some time ago, had started a divorce suit against the film star in an up-state county. When asked about the matter at the Hotel Algonquin, where she has been living with her two children, she stated they were living apart but that she had not as yet started a suit.

MOCSARY HAS A "FIND"

Edwin Mocsary, the treasurer of the Rialto and Rivoli theatres, and who has managed several attractions during the last few years, has a "find" which he is soon to uncover, and which is said to have been brought from Europe. No further details have been divulged.

HUT THEATRES IN FRANCE ARE WORLD'S BIGGEST CIRCUIT

Single Company, Playing Every Night to Different Soldiers, Would Require Eleven Years to Get Around—Transportation of Properties Is Greatest Difficulty

PITTSBURGH, Pa., Nov. 16.—The "hut circuit" of theatrical performances in the American army in France is perhaps the longest and largest in the world.

Thomas Wood Stevens, head of the department of dramatic arts at the Carnegie Institute of Technology, who has just returned from France, where he was associated in the production of soldier talent shows, estimates that a single company playing every night to different soldiers would require eleven years to go through the American army in France.

"The general scheme of diversion," said Mr. Stevens, "is in three general divisions. There is the 'Over-There' Theatre League, represented in New York by George M. Cohan, Winthrop Ames and James Forbes; the French concert companies, managed by Walter Johnson, and the soldier talent shows, under the direction of Joseph Lindon Smith."

Mr. Stevens went to France primarily to help Mr. Smith with the soldier talent shows. Together they selected twenty-five local directors for these performances with the various Y. M. C. A. divisional headquarters.

Now E. C. Carter, chief secretary of the Y. M. C. A. in France, has asked for more directors, and the Carnegie Institute has announced that as soon as the influenza quarantine is lifted it will begin to train twenty-five additional men and women Y. M. C. A. workers for this work.

Difficulty of transporting properties and costumes is one of the hardest problems in improvising shows for the soldiers, according to Mr. Stevens. They had to be carried in small valises, instead of drays, piled high with trunks, and the directors had to make their shows fit on the small stages of the "Y" huts instead of the big theatre stages.

"One of my jobs has been to discover or write plays for use where no costumes or props, even citizen's clothes, can be had; that is to say, soldier plays, not war plays," said Mr. Stevens. "My first effort in this direction, called 'Three Wishes,' has been given in a dozen camps at present, but we want other plays just as we need many more directors. The twenty-five we have at work are far too few."

One of the main performances given for the American soldiers was that of a festival play presenting the main features of the life of "Joan of Arc," written by Mr. Stevens. It was presented at Domremy, the home of Joan, three days after the great American drive on the St. Mihiel salient, and during its performance liberty motors on the way to the front were purring over the heads of the audience. Miss Marie Young played the part of Joan, but the performance, as a whole, did not depend upon the professional actors but upon numerous soldier players who had been rehearsed for three weeks. Twenty-five hundred soldiers attended the performance, although none of them are stationed at Domremy.

The American front was for many months in the section of French Lorraine associated with Joan's career, and it is said that more than 50,000 American soldiers have made pilgrimages to the house where she was born.

WOODS OPENS NEW PIECE

TRENTON, N. J., Nov. 16.—A. H. Woods' production of "Roads to Destiny," presented last night at the Trent Theatre, gave evidence of fine possibilities, but will require much work by its author, Channing Pollock, before it will be in its best shape.

Author Pollock gives credit to O. Henry's story of the same name for his inspiration, and while the idea is capital, the play lacks the directness of the story. The glaring faults of Pollock's work are its dragginess, its length and the monotonous repetition of the prologue before each act. For four times in succession the hero is shown at the cross roads debating which road to take. Splendid dramatic opportunities are apparent, however, but it would seem that the play needs more than blue penciling to attain them. Re-writing is probably the only way to get the best results because the work requires more than the elimination of the aforementioned prologue repetition and needless dialogue.

Florence Reed does capital work as star of the attraction. She is called upon to portray four widely different characters. An ingenuous country girl, a sophisticated society woman, the crooked gamekeeper of an Alaskan dive, and a demented servant. In each her portrayal is as nearly perfect as it is possible to be.

NEW CRANDALL HOUSE READY

WASHINGTON, Nov. 18.—The Crandall Theatre Company will open a new theatre here on the 23rd, called the Metropolitan. This has caused many changes in the executive staff of the Crandall Theatre Company. Arthur L. Robb, manager of the Knickerbocker since its opening one year ago will assume the management of the Metropolitan. Thomas M. Eastwood will succeed him at the Knickerbocker. Robb intends to institute several reforms and new ideas at his new house. Eastwood, the new manager of the Knickerbocker, is a former Washingtonian of wide experience in theatres here.

BRONX CASINO STARTS SUIT

Abraham Levy, of 700 West One Hundred and Seventy-second Street, in a suit against William Lowe, whom he describes as "Lessee and owner of the fee" of the Bronx Park Casino, filed in the New York County Supreme Court, declares that Lowe leased the Casino on November 11, 1913, through the aid of the plaintiff to George S. Gallagher, for fifteen years for a total rental of $148,000.

Levy has sued for his commission of $3,700 and Lowe has retorted with a demand for a bill giving the details of the transaction.

Levy meets this demand with a statement that in a conversation in the Casino about 8 p. m., November 7, 1913, Lowe requested him to obtain a lessee for the place.

Levy avers that he brought Gallagher and Lowe together, and in consequence the lease mentioned was executed.

Gallagher was to pay, under the lease, $7,500 a year for the first two years, $8,000 the third, $8,500 the fourth, $9,000 the fifth, $9,500 a year for the next five years, and $12,000 a year for the last five years.

"GARDEN OF ALLAH" CLOSES

Levy and Plohn last week closed "The Garden of Allah" at Mankato, Minn., where it had laid off three weeks waiting to go into Northwestern Canada. The company was brought back to New York, the mileage costing the firm over $2,000. It is probable that the company will be again sent on tour after the first of the year, when conditions in that part of Canada improve. The same firm opened "You're in Love" at Portland, Oregon, on Monday of last week.

CAMP HUMPHRIES TO OPEN

BALTIMORE, Md., Nov. 16.—The Liberty Theatre at Camp Humphries is scheduled to open on November 26 with Max Spiegel's new show, "I'm So Happy."

MAY MODIFY THEATRE LIGHT BAN

There seems to be some likelihood that the New York theatres will be permitted to light up their out door signs, from seven thirty to eight forty-five each evening, excepting Sunday, shortly. Capt. Ligon Johnson was in communication with the fuel authorities in Washington, last week and pointed out that a considerable saving could be made, in addition to giving the theatre men better lighting accommodations, but cutting out the present method of allowing lights on three nights a week, from five thirty until eleven, and instituting the shorter hour system every night. The New York theatrical men are looking forward to a favorable decision in the matter in a week or so.

TRANSFER MEN HOLD MEETING

The Allied Theatrical Transfer Men's Ass'n, held its first quarterly meeting last week in the Herald Square Hotel. Among the more important business transacted was a resolution passed to the effect, that, hereafter, any manager, who owes money to any member of the organization, will have to pay before any of the firms in the association will move his show. The Transfer Men's Association includes among its membership practically every transfer firm in the business.

DITRICHSTEIN TO CLOSE

Leo Ditrichstein will close in "The Matinee Hero" at the Vandebilt Theatre on November 30, when the play will be sent to the store house and the star begin work on another manuscript which he intends producing about the first of the year. Since breaking away from Cohan and Harris, who first produced the play, Ditrichstein is said to have dropped nearly $15,000 with the piece, only becoming convinced last week that the public did not want it.

THEATRE HOTEL CHANGES HANDS

The Van Cortlandt Hotel, on West 49th Street, which has long been the home of many theatrical folk, has changed hands and is now operated by Ferdinand Delenne, well known as the proprietor of the Parisienne Restaurant who has rechristened it the Hotel de France. May Shirk, who has appeared in vaudeville, has been appointed hostess in the cabaret.

BOOKS IN BOTH CAMPS

Lyle Andrews, part owner and director of the Vanderbilt Theatre, is doing something that does not fall to the lot of many managers in that he is now booking a house in both the Klaw and Erlanger and the Shubert offices. At the Vanderbilt he has Ditrichstein in "The Matinee Hero" booked by Cohan and Harris, a K. & E. cohort and at the Belmont, he has booked "The Little Brother" a Shubert attraction.

"WANDERER" MISSES SHOW

WASHINGTON, Nov. 16.—"The Wanderer" missed a performance here last Monday when it failed to arrive from Allentown, Pa., in time to get the scenery up and raise the curtain on time. The train carrying the baggage and company did not get into Washington until after 7 o'clock, so the performance had to be called off.

"UNDER ORDERS" TO STAY

"Under Orders" picked up so much last week that it was decided to leave it in the Eltinge and to send the Margery Rambeau show "Where Poppies Bloom" to the Bronx Opera House on the 25th instead. "Under Orders" had been booked into the opera house for that date. Its receipts for the week were in the neighborhood of $7,800

JOLSON HAS A $17,000 WEEK

Al Jolson played to $17,000 last week at the Winter Garden, with the aid of the peace celebration night and the usual matinees.

BRADY TO PUSH PLAY

W. A. Brady has started out to make a big hit of "Home Folks" and last week took a whole page in the New York *Times* which cost him over $1400.

NIXON WILL NOT READ

PHILADELPHIA, Pa., Nov. 18.—Until the will of the late Samuel F. Nixon-Nirdlinger is filed for probate, the disposition of his holdings, theatrical and otherwise, will not be known, as Arthur S. Arnold, the late manager's nephew and attorney, has given no inkling of how the property was to be divided.

Neither was there given any intimation as to the extent of the fortune he left. But from the fact that his interests included theatres in Philadelphia, as well as in Pittsburgh, Chicago, Baltimore and other cities in the Middle West, it is estimated that the will disposes of several millions.

The funeral arrangements were personally supervised by A. L. Erlanger, a lifelong friend and partner of the deceased, with the assistance of Mr. Arnold. It was attended by many men prominent in all walks of life.

Among those who acted as honorary pallbearers were Governor Walter E. Edge, of New Jersey; Marc Klaw, A. L. Erlanger, E. F. Albee, Alf Hayman, Florenz Ziegfeld, Jr., Charles B. Dillingham, Daniel Frohman, David Belasco, George M. Cohan, Sam H. Harris, Charles Burnham, Raymond Hitchcock, of New York; Harry J. Powers and Will J. Davis, of Chicago; Charles Rich, of Boston; Charles E. Ford, of Baltimore; Harry Rapley, of Washington; B. C. Whitney, of Detroit; John H. Havlin, of Cincinnati; A. F. Hartz, of Cleveland; Judge Joseph P. Rogers, ex-Judge James Gay Gordon, J. Fred Zimmerman, for many years; Mr. Nixon's partner; Colonel James Elverson, Jr., Thomas M. Love, general manager for Mr. Nixon; Dr. James Nichols, Harry T. Jordan, John C. Eckel, James O. G. Duffy and E. Cholmeley Jones. Members of the family and relatives who accompanied the body to the grave in Mt. Sinai Cemetery included: Fred G. Nixon-Nirdlinger, Samuel F. E. Nixon-Nirdlinger, J. F. Nixon-Nirdlinger, Mrs. T. B. Nixon-Nirdlinger, Mrs. Ella Nathan, Mr. and Mrs. Frank Nirdlinger, Charles Frederic Nirdlinger, Mrs. Etta Goldsmith, George Nathan, Mrs. Fred Nathan, Mrs. Hurley, Mrs. Fred Leopold and Mr. and Mrs. Arthur S. Arnold. After the burial, there was a service in the chapel of Mt. Sinai Cemetery for the relatives and friends, consisting of prayers and a brief address by Dr. Krauskopf.

ENTERTAIN THE WOUNDED

Six performances were held under the auspices of the War Hospital Entertainwere held at the United States Army Embarkation Hospital No. 1, at Hoboken, and at the Naval Reserve Training Station Hospital at Pelham Bay Park.

At the former Nettie Levine, Lewis and Leona, Catherine Powell, Billy Cripps, Mae Melville, Francis X. Donegan and John O'Connor, Elizabeth Otto and William Ahearn, were the performers, while at the latter Carmencita Fernandez, Harry Crawford, Dorothy Kenton, P. O'Malley Jennings and Lillian Boardman, Helen Vincent, Claude Austin, Louise Meyers and Hoey and Lee presented their acts.

Carmencita Fernandez, Jack Keller, May Kessler, Claude Austin, Helen Vincent, Dunninger, Dorothy Kenton and William Ahearn appeared at the U. S. General Aeronautical Hospital at Garden City, L. I.

At the U. S. A. Embarkation Hospital No. 3 at Hoffman Island the following performers presented their offerings: Carl Seman, Elizabeth Otto, Jimmy Fox and George Wulfing, Mae Melville, Prince and Butt, Donegan and Connors and Lillian Boardman.

Donegan and Curtis, Lillian and Boardman, Fox and Wulfing, The Beulah Belles, Jack Keller, Donegan and Connors, Mae Melville and Hoey and Lee filled the bill at the United States General Hospital No. 3 at Colonia, N. J.

Ida Lewis, William Ahearn, Elizabeth Otto, Gilbert Girard, A. E. O'Hara, Crane and Robinson and Bet Grant performed at the United States Naval Training Station, Base No. 6, at Bensonhurst.

The committee has just resumed its work under the direction of Mrs. McClellan, as formerly.

SECOND ANNUAL DINNER, VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, AT THE HOTEL PLAZA, NOVEMBER 13

Table 1—E. F. Albee, F. F. Proctor, John Ringling, Col. Morceau, Wm. L. Mitchell, Maurice Goodman; Table 2—Marcus Loew, Aaron J. Jones, Adolph Zukor, E. J. Ludvigh, David Loew, David Bernstein; Table 3—Sam A. Scribner, J. Herbert Mack, Rud K. Hynicka, George Peck, Henry Clay Miner, Thomas W. Miner; Table 4—B. S. Moss, Paul Moss, Myron Shulzberger, M. D. Simmons, Milton Hirshfeld, C. E. Whitehurst; Table 5—William Fox, Jack Loeb, William Long, John White, George Weeden, E. C. Nills; Table 6—H. H. Feiber, M. A. Shea, John P. Harris, M. J. Boyle, Clarke Day, E. M. Robinson, C. S. Humphrey, John R. Elliott; Table 7—J. K. Burke, James E. Plunkette, R. G. Larsen, W. E. Collins, Charles Harris, Charles Lovenberg, Albert M. Lovenberg; Table 8—James H. Moore, Carl D. Lothrop, Harry Jordan, George Young, Fred C. Schanberger, J. Lawrence Schanberger; Table 9—A. C. Hayman, J. A. Schuchert, Chas. H. Moses, Sam Zierler, Frank W. Grant, Dr. Fred B. Howe; Table 10—Montgomery Moses, Al Somerby, Wm. H. O'Neill, George W. Metzell, Abe L. Einstein, Joseph C. Dougherty; Table 11—Karl Hoblitzelle, Frank A. Keeney, John Moran, Ray O. Owens, Walter Beets, Pat Casey, Fred C. Curtis; Table 12—Peter J. Schaefer, Max Golstine, Ernest Horstman, Alfred S. Black; Table 14—Gus Sun, John Cole, R. G. Tunison, Joseph Kahrs, Ray Andrews, M. W. Schoenherr, M. D. Gibson; Table 15—Martin Beck, Frank W. Vincent, George A. Gottlieb, Harry Singer, Louis M. Sonnenberg, Elmer F. Rogers; Table 16—J. J. Murdock, John E. Keon, William H. Keon, E. J. Sullivan, John T. Benson, George M. Cox, R. L. Gorman; Table 17—A. L. Robertson, Edwin G. Lauder, Jr., Reed A. Albee, Harvey L. Watkins, E. V. Darling, William B. Sleeper; Table 18—Nicholas Schenck, I. Harold Stern, J. H. Lubin, Fred Mitchel, S. H. Meinhold, Leo Friedman, Thos. W. Lamb; Table 19—S. Z. Poli, P. Alonzo, William J. Lee, Clark Brown, J. H. Aloz, Eugene L. Koneke, Mike Shea, Harry Davis; Table 20—Paul C. Dulitz, Roland C. Dulitz, Samuel Goldstein, Fred Dean, Henry J. Steinberg; Table 21—Samuel K. Hodgdon, Daniel F. Hennessy, John Holvoord, John A. Hopkins, John J. Maloney, Harry A. Daniels, Harry Mundorf, Jules Delmar; Table 22—A. L. Shakman, Alfred Frankenthal, Sylvan Bier, Lester H. Riley, George E. Wallen, Clarence H. Wallen; Table 23—Nathan H. Gordon, J. J. McGuiness, William Spragg, C. Wesley Fraser, Jeff Davis, Joseph A. Dipesa, Louis B. Mayer; Table 24—Walter F. Keefe, Kenneth Marvin, Robert S. Marvin, Charles Kingsley, E. P. Churchill, Roger Polomei, Hugh Otis, Harry A. Shea; Table 25—J. J. McGirk, Lawrence Beggs, Jules Mastbaum, Morris Levy, Alexander Boyd, William Smith; Table 26—A. Sablosky, Louis Sablosky, David Sablosky, George A. McDermit, A. Julian Brylawski, Fulton Brylawski.

VAUDEVILLE

FRISCOE SAYS FRISCO TOOK HIS NAME

MAKES COMPLAINT TO N. V. A.

Friscoe, the xylophone player, registered a complaint with the National Vaudeville Artists, Inc., this week, against Frisco, the jazz dancer, alleging that the latter was using his name and requesting that the organization take steps forthwith to make the exponent of Barbary Coast terpsichore desist immediately.

The complaint is the outgrowth of a declaration made last Winter by Friscoe to the effect that he was the sole person entitled to use the native son monaker in vaudeville and he proposed to protect his rights.

Friscoe, it seems, didn't give the subject a single thought as long as the jazz stepper confined himself and his trained "heater" to entertaining cabaret patrons.

But vaudeville, according to Friscoe of the final E, is something else again, and the recent engagement of the other Frisco at the Palace, having just been wafted to the ears of the xylophone player away out in the wilds of Seattle, he decided that the time was ripe for action. Hence the demand on the N. V. A.

Friscoe claims that Pat Casey gave him the name several years ago and is willing to come all the way from Seattle to prove it. Who performed the christening ceremony for Frisco, is not known. Maybe he did it himself.

Frisco, who admits among other things, that he never saw the Golden Gate, and additionally that he isn't worrying himself to death over Friscoe's yell about his right to use his present label, in vaudeville or any other place, meanwhile, is going right ahead as usual, booking dates at his regular figure. The N. V. A. will take Friscoe's claim up some time this week with the V. M. P. A. and it is expected that both vaudevillians will know exactly how to bill themselves before rehearsal time rolls around next Monday.

LOEB SUES RAPF AND GOLDER

Jack Loeb is suing Harry Rapf and Lew Golder for an accounting.

The action grew out of their joint production of a musical act called "Mr. Inquisitive," which toured the U. B. O. Circuit last season, and is now being prepared for another tour. Loeb says there is still $2,000 due him from the profits which he would have received had the defendants' accounting to him been correct. The papers in the action disclose that the act received a weekly sum varying from $450 to $750, and played here last at the Colonial Theatre, October, 1917. H. J. & F. E. Goldsmith are handling the case for Loeb.

DOOLEY & WELLS TEAM UP

Jimmie Dooley, late of McIntyre and Dooley, and Flo Wells, have formed a vaudeville partnership, opening an act next week out of town. The act will be billed as Dooley and Wells in "A Pair of Lunatics." Miss Wells was formerly prima donna in "Keep Her Smiling." Jennie Jacobs, of the Pat Casey office, will look after the bookings.

REJOINS WESTONY ACT

Harriet Lorraine has rejoined the Signor Westony piano act, and will begin a tour of the Orpheum Circuit. They open at the Riverside next week.

SAIL FOR CUBA

The Bert Hughes Troupe and the Three Arleys sailed last week to join the Artigas Circus in Havana, Cuba, next month.

N. V. A. BARS DELINQUENTS

Following a series of threats made periodically during the last six months that all members of the N. V. A. who were delinquent in their dues would be denied admission to the clubhouse, the bars were suddenly put up last week and no one was allowed to enter the rooms unless they could show a paid up card. A uniformed attendant politely but firmly refused to permit those minus the little receipt slip to pass in, accepting no excuses whatever.

LEONARD GREW EXCITED

Eddie Leonard grew considerably excited at the night performance at the Riverside Theatre Monday night when Lucille Kavanaugh happened to go back of his drop just before he went on, and he is reported to have finally demanded that she be barred from the stage while he was doing his act. He maintained that the presence of anybody back of the drop during the time he was on made him nervous.

PAN CIRCUIT RESUMES

The entire Pantages Circuit, with a single exception, Winnipeg, resumed this week. The situation in Winnipeg, as regards the lifting of the ban, which was placed on all public assemblies owing to the influenza epidemic, is understood to be better this week than heretofore. The New York office of the Pan Circuit had learned nothing definite regarding the date of opening in Winnipeg, however, up to Monday.

MME. CLERGET TO SAIL

Mme. Clerget, who played the Palace Theatre last week, and her husband, Paul Clerget, will leave for France early next month after a two years' stay in this country. They are the owners of the Alhambra Theatre in Brussels, about which they have received no news since the Huns occupied that city. Now that the invaders have been driven out, they are returning to see what is left of it.

LEWIS BREAKING IN NEW ACT

Henry Lewis is breaking in his new act this week, splitting the first and second half at the Greenpoint, Brooklyn, and Proctor's, Mt. Vernon, respectively. Next Monday Lewis is scheduled to show the new turn for the first time in New York, at a big time house.

BUTTERFIELD CIRCUIT OPEN

BATTLE CREEK, Mich., Nov. 13.—Reports from the Butterfield Circuit are that all the theatres are open after a three weeks' lay off on account of the Spanish influenza. As the theatres opened on Friday and with the peace news coming on Monday, they all got four days of big business.

SHEA HAS ANOTHER SHOW

Another one of Jack Shea's Road Shows is now completed and booked to open at Oneonta, N. Y., for three days beginning December 23. The acts included in the show are: Sherman, De Forest and company in "A Jay Circus"; Rosetta and Billy, Three Bernard Girls, and Dell and Gliss.

COLLABORATE ON NEW ACT

John P. Wade, author of "Marse Shelby's Christmas Dinner" and "The Coral Ruby," with which he toured the Orpheum and other circuits, has collaborated with G. Vere Tyler in the rewriting of a one-act play entitled "Old Black Joe," in which the latter will play the principal part.

RUNNING DANCE CLUB

Margaret Hawksworth, who did a dancing act at the Palace and other big time theatres about two years ago, is now interested with Michio Itow, the Japanese dancer, in The Club De Vingt.

FOX HOUSES TO USE UNION MUSICIANS

AGREEMENT HAS BEEN REACHED

After a series of conferences carried on for the last few weeks by the American Federation of Musicians and William Fox, an agreement has been reached, and, as a result, all of the New York Fox houses will hereafter use nothing but union musicians.

The unionization process will take a week or two to complete, inasmuch as those musicians who do not belong to the union must be given sufficient notice. The rest of the Fox houses throughout the country have been using union musicians right along, with the exception, it is understood, of one house in Newark. By the terms of the agreement the Newark house will also be unionized as soon as possible. Fox has two other houses in Newark.

It is understood that the Fox houses are about ready to put in all union stage crews. Negotiations to this effect have been going on for several weeks, it is reported, and the unionization of the back stage forces is scheduled to take place very shortly. Some who profess to know say that there will be union stage crews in the Fox houses before the week is up.

The new order of things, it is understood, will also call for all union motion picture operators in the Fox theatres.

Mr. Fox, according to report, has long been in favor of having nothing but all union stage employees in all of the houses of the Fox circuit, but was unable to put his plans into execution, owing to the fact that it took some time to make the necessary arrangements with others who are interested in some of his theatrical holdings.

PICK GOOD ANNIVERSARY BILL

PHILADELPHIA, Pa., Nov. 13.—This is anniversary week at B. F. Keith's Theatre and an all star bill is being presented in honor of the event. Among the acts appearing on Monday were: Bobby Heath and Fred Sulzer, Valeska Suratt and company in "The Purple Poppy," Bert Baker and company in "Prevarication," Billy Montgomery and George Perry, Lester Crawford and Helen Broderick, Ruth Roye, Roode and France, Chris. Richards, Burns and Ardine, and "Sports of the Alps," a spectacular pantomime.

MORE ORPHEUM HOUSES OPEN

All but nine of the houses on the Orpheum Circuit are now open. Those still closed because of the Spanish influenza epidemic are 'Frisco, Oakland, Los Angeles, Stockton, Fresno, Sacramento, Salt Lake, Duluth and Winnipeg. As matters stand now, the Orpheum Circuit is short seven weeks, all of the above houses playing a full week except Stockton, Fresno and Sacramento, which constitute a split.

BUTTERFIELD HOUSE TO OPEN

BATTLE CREEK, Mich., Nov. 16.—Butterfield, Lipp and Cross will open their new Regent Theatre, this city, on Nov. 27. The house, which seats 1,500, will be run as a movie house and gives this firm three big picture theatres and one vaudeville house in this city. It may, however, be turned into a vaudeville house later.

RUTH ST. DENIS ACT OPENS

DENVER, Nov. 18.—Ruth St. Denis opened in her new dancing act today. Three girls, besides Miss St. Denis, comprise the cast of this latest Oriental interpretative dancing act. Following her engagement here, Miss St. Denis will tour for the next fourteen weeks over the Orpheum Circuit.

STAGE UNION TO GIVE BALL

Local No. 1 of the International Association Theatrical Stage Employees, at a meeting held last Friday, decided to give its annual ball this year. Some time ago it was announced that no ball would be given on account of the war, but now that the war has ended, the reason for not giving the ball has ceased to exist and the I. A. T. S. E. has determined that this year's affair shall eclipse all previous efforts. Harry L. Abbott, Gus. Durkin, Charles Murphy, Harold Williams and Billy Seaman were named as the committee to have charge of the ball, which this year will be known as the $20,000 ball. In former years it was called a $10,000 ball.

U. B. O. TO SHOW RED CROSS FILM

American Red Cross War Work films will be shown by the United Booking Office at all theatres throughout the United States. The distribution will be started immediately, the General Film Company doing the actual physical work. By its arrangement for these war work films the United Booking Office will have the pictures shown over the following circuits: Keith's, Proctor's, Orpheum, Tristate, Interstate, Poli as well as in other houses.

MARCK'S LIONS TO SAIL

Marck's Lions, "The Wild Guardians," the European act that has been playing in this country for the last two and a half years, during which time it was unable to return to France because of the war, will sail for Paris December 1. H. B. Marinelli helped the act procure passports following the official news that peace had been declared.

MYERS WRITES ANOTHER ONE

William Russell Myers has written a new act for Blanche Morrison and Marie Horgan entitled "The Wardrobe Woman and the Prima Donna." The turn will break in around New Yo'k this week, and later will make a bid for the larger houses.

NEW TWO-ACT APPEARS

Bobby O'Neill, formerly with Evelyn Nesbit, is breaking in a new act at the Prospect the first half of this week. Evelyn Keller is the other half of the act. She is a sister of Betty Morgan of the team of Jim and Betty Morgan.

TOTO TO OPEN IN NEW YORK SOON

Toto, the former Hippodrome clown, who is now touring the southern circuits will open in New York shortly with a new act. Max Hayes is arranging for the metropolitan opening, which will take place in a couple of weeks.

FORM NEW TEAM

William L. Gibson, recently in the cast of "The Squab Farm," and Nella Walker, formerly of the team of Mack and Walker, have formed a two-act and will make their debut at one of the Keith Theatres soon.

JOINS TWO-ACT

Alfred Newman, "The Boy Pianist" who was with the "Hitchy-Koo" company last season, has joined the Lois Josephine and Tyler Brooke act which opened at Shea's, Buffalo, last Monday.

BOND WRITES NEW SKETCH

"Silent Smith" is the title of a melodramatic comedy playlet by Raymond Bond, recently produced in Providence. It will soon be presented on the Keith Circuit.

VAUDE GETS KIRALFY KIDDIES

The Kiralfy Kiddies, children of Bolossy Kiralfy of the well-known Kiralfy Brothers, will be seen over the Orpheum Circuit opening at Winnipeg, Can., November 25.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

The Belleclaire Brothers in feats of strength performed to the orchestral accompaniment of "Pagilacci" opened the show and did well with a number of excellently performed stunts.

Al and Fannie Stedman, billed for the number two spot, were out of the bill and were replaced by Bowman and Shea, two soldiers who appeared at this house several weeks ago. For some reason the act, which went big at its first presentation, did not do as well this time, although the boys worked hard to get their material over. The "You Can't Meat Us" song gave the offering a big lift toward the finish and was well sung by Shea.

Frank Dobson and the miniature musical comedy, "The Sirens," scored a hit of big proportions. This little production, which is finely staged and excellently acted by a cast of capable principals as well as a particularly good looking and well drilled chorus in the support of Mr. Dobson, is one of the best musical comedies vaudeville has seen in many months. The plot, while light, is strong enough to carry the action of the piece along smoothly and permit of the introduction of a number of clever songs, some good comedy situations and an opportunity for the display of Dobson's versatility. He is a light comedian of much talent and ability. He sings well, dances excellently and reads his lines with intelligence.

Harry Carroll is suffering badly from a cold and, in consequence, could not put his songs over with his accustomed snap. He rendered a medley of his old-time successes as well as several new songs which were well received. For the song "I'm Always Chasing Rainbows," Joe McCarthy, its author, was introduced and, from a box, gave a fine rendition of the song's catchy chorus. Carroll played and sang the "Topical Tunes" number from "Oh, Look" for his finishing number and introduced a clever little dance for the close.

Adelaide and Hughes, with Dave Schooler at the piano, have a new act in which the talented dancers were seen to fine advantage. The various acts presented by Adelaide and Hughes are classic productions and their latest offering is no exception. It will be further reviewed under New Acts.

Phyllis Neilson-Terry, the English actress-singer, offered a program, a semi-classical song, in which the old favorites, "Somewhere a Voice Is Calling" and "Where My Caravan Has Rested" occupied prominent positions. The singer was not in good voice on Monday and her songs suffered in consequence. Neither is her enunciation what one expects from singers who attempt a semi-classic program. She slurred over the words, many of which were almost unrecognizable and her voice also lacked the breath support so necessary to carry in a big house like the Palace. Her voice is light and of wide range, extending to G in Alt, which she sang in the "Mysoli" selection. For an encore she recited a new poem of peace called "Ring Out Wild Bells."

Jimmy Hussey, assisted by William Worsley and held over for the second week, has discarded the soldier uniform and the whole comedy of the army camps with it. He is presenting his old act, "The Fox Hunters," which, as a comedy offering, does not compare with the soldier act. Along with the German army the old act has gone into the discard. Hussey sang several songs which were well received, but the finishing number introduced in place of the hit song, "Jim," could well be replaced. A peace song regarding France, evidently hurriedly written, let the act off with but little applause.

The Mastersingers, a big male singing organization, closed the show and the big, well-balanced voices of the men, together with the excellent repertoire of popular and classical selections rendered, won big applause. The act held the big audience in until the fall of the final curtain. W. V.

COLONIAL

It was necessary to run the Pathé News in number four position in order to prevent a wait, as Miss Harris, who was originally billed for that spot, was not ready. The show was enjoyed throughout by an audience that only half filled the theatre.

Bert and Lottie Walton opened with a fast routine of songs and dances. The man presented an acrobatic dance that won a good round of applause. The gags employed, however, should immediately be replaced by more up-to-date material or be dispensed with entirely when the act is in number one position. Despite their age, though, the act registered a decided success.

D'Lier and Green offered an excellent musical programme, going from opera to syncopation. Green surely knows how to play the violin, getting everything out of the instrument, while D'Lier tickles the keys of the piano-accordeon. He has the right idea about smiling whenever the opportunity presented. The boys work splendidly together and brought forth music that contained harmony. For an encore they played jazz melodies.

Jane Courthope, assisted by Chas. Forrester, her son, and a young lady, presented a domestic comedy called "Our Family." Miss Courthope, as the wife, gave a wonderful performance, while the balance of the cast did well. The story is well told and held attention to the end. The star seemed somewhat provoked when a bell was supposed to ring off stage but did not sound. However, at this point Miss Courthope proved her resourcefulness by covering the mistake and went into the next speech.

Emma Haig and Lou Lockett scored the hit of the show with their splendid singing and dancing offering. This combination works perfectly together and made things hum every moment they occupied the stage. Miss Haig wore some pretty dresses and danced with spirit that convinced the audience she loved her work. Lockett is a master of the dance art. In addition he also rendered a few songs that went over with a bang. The act is splendidly mounted and could be featured anywhere.

The Seven Honey Boys make up a good singing aggregation, but their gags are pointless and some have done service in minstrel shows years ago. Tommy Hyde danced to a big hand, Manuel Romaine sang in a good tenor voice and Paul Van Dyke gave a Southern-Yodle number that proved to be the hit of the act. More singing and gags that are bright would place this act at the head of their division.

Helen Ware splendidly portrayed the characters of four people without leaving the stage or changing her dress. "The Eternal Barrier" is one of the best novelties in vaudeville this season and scored a hit of huge proportion.

Marion Harris delivered four songs in a clear voice that won a good hand. The act is reviewed in the New Act department.

Al Shayne was a laughing riot with his comedy operatic bit and grotesque features. Joe Sully, who first worked from the pit and later went to the stage, gave Shayne wonderful support. As a comedy act, this is one of the best in the business, getting a laugh a second. For an encore, Sully introduced Shayne as one of the surviving Indians and asked him to speak to the audience in his native tongue. He started to talk Hebrew, which sent them away to a big hand.

Jack Wyatt and his eight Scotch Lads and Lassies closed the show, and all remained to witness the splendid act. Songs with a Scotch flavor, music from bag-pipes and Scotch dances made up the turn. Wyatt has his act dressed in Scotch regalia. J. D.

ORPHEUM

James Findlay and Louis Christiansen, styled "The Gladiators," presented their accrobatic offering in the opening spot. They performed before a drop representing an old Roman amphitheatre and did a number of hand-lifts and hand-to-hand stands, winding up with a whirl which left them breathless. These two men get right into their work and give their best all of the time.

Susan Thompkins, who for two years has been a violin soloist for Sousa's band, played a number of classical and popular selections. Miss Thompkins is an artist and an asset to the vaudeville stage.

"Crosby's Corners," a rube act, kept the audience in good spirits. The opening scene takes place before a drop representing the entrance to a village fire house, with the old fire chief and constable talking over a coming affair. The main part of the act takes place within the fire house and is set in full stage. A number of gags, some songs, and the blaring of a brass band, the noise of which drowns out its defects, constitutes the act. It is a scene of jollity and general good nature.

Harry Hines sent his song and dialogue number over for a man-sized hit. Hines has a pleasing personality, his monologue is sure fire and, in spite of the fact that his songs have been worked quite frequently, he was well liked. During the course of his act, Hines introduced a patriotic parody on a recent song hit, written by a youngster who had asked him to present it.

Gertrude Hoffman concluded the first section of the bill with her series of dances and impersonations. With excellent settings and drops, beautiful costumes and an augmented orchestra, she was easily the hit of the bill. Miss Hoffman is a dancer of extraordinary ajility. The ability and ease with which she went through difficult steps, made the forty minutes which she occupied upon the stage, pass very quickly. Her first number, a Spanish dance, and her second offering, as Salome, seemed to be the perfection of the control of mind over muscle. To the tune of a Sousa march she danced a modern number that was splendid. A dressing room was shown after a change of scene, where, assisted by two maids, she made a number of changes and impersonated Anne Pennington, Eddie Foy, Fannie Brice and Bessie McCoy. She ended with a novel offering which she called "A Trip to Coney Island." With all of the percussion instruments and other bits of necessary apparatus she imitated the various sounds heard at the well known sea-side resort.

Artie Mehlinger, who was supposed to appear with George W. Meyer, due to the illness of the latter, impressed Mel Morris into service at the piano and he sang a dozen or more of popular song successes. Mehlinger has a good singing voice and excellent manner, which sent the songs over for a generous round of applause. The demands for an encore were persistent, but he begged off.

John Gardner and Marie Hartman found the semi-final spot an easy one. With the former, playing the "Silly Ass" part and his partner holding up her end, it was easy to make the crowd laugh. Their rendering of the "Before and After Marriage" scenes causd unlimited mirth.

Asahi, a Japanese magician, aided by his troup of three men and one woman, completely baffled the audience with a varied assortment of mystifications. Asahi is a clever performer and knows how to keep the audience interested. His ribbon and flag tricks caused murmurs of astonishment, as did the one with the disappearing girl. His water trick wound up the act and held the large gathering in until the last minute. I. S.

ALHAMBRA

A large and enthusiastic audience was liberal in its applause of the various acts on the current bill on Monday night.

Victor Martin and Maude Florence, in their act "At the Tennis Court," were well received. (See New Acts.)

Jim and Betty Morgan, in their song and piano act, came in for a good sized hit. Miss Morgan sang three songs, and her partner played the piano and violin. For an encore they gave a duet, Morgan playing a clarinet and his partner a guitar. Morgan is a capable musician. He plays the piano well, and his rag-time playing on the violin is excellent. Miss Morgan has ability and a pleasing personality, and puts her songs over with a "bang."

William H. Thompson, assisted by two men and a girl, were seen in "The Straight Road," a strong dramatic sketch. It tells the story of a reformed crook who has raised two children, a boy and a girl. The girl is the apple of his eye, who lives for him. She has, however, one sorrow, which is the fact that, while her father has plenty of money which he spends with a lavish hand, she does not know what the business is.

The son has left home and goes wrong. He sends his sister a pearl necklace which the father recognizes as stolen property. Just at this time the son attempts to rob his father's house, and, when caught in the act, attacks his father in the dark. The daughter enters, turns on the light and recognition follows. The girl denounces her brother, and then the father tells his children the story of his life. How he served five years in prison and when he had "done his bit" turned over a new leaf, went west and made an honest fortune. He pleads with his son to turn over a new leaf, but the latter says it is born in him to be crooked, and crooked he will remain. The father then threatens to hand him over to the police and sends for the inspector. The latter frightens the youth sufficiently to induce him to promise his father to reform, and, with the understanding that father, son and daughter will live for each other, the curtain falls.

Wm. H. Thompson, who is one of our very best actors, makes a remarkable character of the father, giving it all of the fine dramatic touches born of the artistry of which he is master.

The girl did the best work of the other players.

Fanny and Kitty Watson, "those two girls," with their songs, dances and comedy talk, scored a great big hit, took an encore and could have taken several more. They are great favorites here and kept the audience laughing from the start to the finish of their act.

Lester Sheehan and Pearl Regay were another pair to get their names in the big hit column. They opened in one and gave a song and a soft shoe dance. Then in three they gave a series of dances which included a cabaret and a Spanish dance together. A contortion dance by Miss Regay, a dance by Sheehan and ragtime dance for a finish was done by both. This is one of the best dancing teams now before the public.

Daisy Jean opened with a song in which she disclosed herself as a coloratura soprano. Next she played the harp and then the 'cello. This was followed by a song and another for an encore. Miss Jean sings well and plays excellently on the piano, harp and 'cello.

Charles (Chic) Sale in his offering, "The Rural Sunday School Benefit," scored a big laughing hit.

Belle Baker sang five songs, responded to three encores and could have taken a couple more. She is always a sure fire hit with Alhambra patrons.

Stever and Lovejoy, in a dancing act, closed the bill and scored success, in spite of the fact that half the audience walked out owing to the late show. (See New Act.) E. W.

VAUDEVILLE

RIVERSIDE

With Lucille Cavanagh, Ted Doner, Eddie Leonard and Frisco on the bill, the Riverside patrons have a dancing carnival for their entertainment this week.

The Great Koban and Co., a clever Japanese balancing and Equilibrial act opened the bill and started the show off in fine shape. The men work fast and have a fine routine of tricks, all performed with speed and skill.

Ted Doner in his new single duplicated the success he scored at the Palace, last week, and his performance was most enjoyable. A feature of the act is his imitations of well known stage dancers, all of which he gives with remarkable faithfulness.

Vivian Holt, a coloratura soprano and Lillian Rosedale, pianist, rendered a selection of semi-classics with the chorus of a popular song hit for an encore. They present an interesting act, which could be improved by the introduction of a few more popular numbers. As the act stands at present there is no one song which stands out from the rest, all of the numbers being of the same general style.

Mr. and Mrs. Jimmie Barry in their second week at this house are presenting "The Burglar," a sequel to the "Rube." In the Burglar, Barry is a detective of the correspondence school sort, who surprised in a lady's apartment, announces that he is either a burglar or a detective according to business demands. If business is bad he is a burglar, then he turns about and undertakes to capture the thief. Barry's work in the piece is up the standard of that of the "Rube" which is delightful. Few delineators of the rural type can compare with Barry whose idea of the simple Rube is remarkably realistic.

Eddie Leonard and his Minstrels cleaned up the big applause hit of the first part of the show and his songs and dances were encored to the echo. No matter how big a repertoire of new songs he may sing his act is never finished until he has sung "Ida" and "Roley Boley Eyes" and every audience demands them. Leonard is supported by a big company of colored singers and dancers who work hard and help materially in putting the act over to its big success.

Lucille Cavanagh, assisted by Wheeler Wadsworth, Mel Craig and William B. Taylor opened intermission and scored a success with her new dance creations. Miss Cavanagh has a dancing act of decided merit and to it has undoubtedly given much thought. All her numbers are well put on, danced with grace and the scenery and costuming are away out of the ordinary. The Jazz violinist and saxophone player who render selections during Miss Cavanagh's costume changes are a big asset.

Laurie and Bronson, back in vaudeville after several month's absence, found a big company of friends present who gave them a reception when they first came on. Their little nonsensical offering "Lost and Found" was never presented better and the hit of the second part was scored by this clever pair. Several bits of new material have been added to the act which went over well and in spite of the long lay off the offering from start to finish ran along with much speed.

Frisco assisted by Loretta McDermott and the Jazz band closed the show. The Jazz dancer has changed the act around considerably since it was first presented at the Palace Theatre and it has not been improved by the change. Frisco is not content to rest upon his laurels as a dancer but evidently aspires to be a comedian as he is introducing a number of bits doubtless intended to create laughter. In these he is not always successful, particularly in the Eddie Leonard imitation. He took two or three steps, aimed a blow at himself and fell and upon arising said "I made a mistake I thought you wanted a Bennie Leonard imitation instead of Eddie." Another imitation evidently planned as a comedy number was that of Ruth St. Denis.

Miss McDermott dances well and Bert Kelly's Jazz Band was well received.

W. V.

ROYAL

This house was filled almost to its capacity on Monday afternoon and the audience placed its stamp of approval on the various acts.

The Ferraros opened the bill with an excellent acrobatic and balancing act (see New Acts).

Emily Francis Hooper, assisted by Billy Griffith, presented a song and piano offering. Miss Hooper opened in one with a song and a dance. In two, Griffith gave a selection on the piano and then played accompaniments for his partner and also sang. Miss Hooper sang three more songs, gave two dances and made two changes of costume. The act was very well received.

"Sweeties" was the title of a war sketch which featured Lillian Berse, who was assisted by four men. The story is about a young woman, who promises to marry three young men as they are leaving for the war, telling each that when he returns on his first furlough home she will become his wife. And when they depart she has three engagement rings to remember them. Before they return, a fourth suitor, a Frenchman, wins her heart, and she decides to wed him. She tells him of the others, but says she couldn't very well refuse them, because they were going across the seas. At this time she receives a letter, a telegram and a 'phone call announcing the return of her American sweethearts. Each in turn asks her to release him as he has fallen in love with a little French girl. Each tells the same story, and it is disclosed that the same little French girl has won the heart of each. In the end the Frenchman gets the American girl and the American boys wish them happiness.

The skit opens with a song in which Miss Berse sings alternate verses with each of three of the men. For a finish they all sing. The skit is well put together, had bright lines and is a capital comedy playlet.

Harry Cooper, with his comedy talking and singing act, scored heavily and was called upon to take an encore. He opened with a song, did a little comedy talk, gave a little burlesque violin playing and rendered two more songs. His encore number was a medley made up of snatches of old-time songs.

Mrs. Gene Hughes and company were seen in a cleverly written and well acted playlet called "When He Comes Back" (see New Acts).

Nan Halperin scored one of the big hits of the bill with her song offering. She rendered six songs in all, made five very quick changes of costume and received hearty applause for each number.

Walter De Leon and Mary Davies won pronounced favor in a sketch, entitled "Behind the Front." The skit deals with an American war correspondent and an American girl who is attached to a Y. M. C. A. kitchen. They each have been trying to learn French and when they meet each thinks the other is French. The man tries to ask the way to a certain town and the girl answers him with the only French word she has learned, which is "consomme." They finally discover each other to be Americans.

The material of the skit is good and De Leon and Miss Davies get the most possible out of it. As a finish to their act they sing a number which calls for impersonations by De Leon of a Frenchman, a Japanese and an Englishman, and by her of an Irish, a Scotch and a Russian girl. Each is given with appropriate dances.

The Avon Comedy Four presented their skit "A Hungarian Rhapsody" and scored heavily with their singing and comedy. These boys are nowhere more popular than they are at this house, where they are booked for two weeks.

Felix and Fisher, man and woman, closed the bill with an acrobatic and horizontal bar act and found favor for their work

E. W.

FIFTH AVENUE

(Last Half)

There was a capacity crowd in the Fifth Avenue at eight-thirty on Thursday evening. Three rows of standees in back of the orchestra rail and a like number in the balcony attested the entertaining qualities of the show, which ran like clock work.

Andre Sherri's Revue opened. The act is elaborately mounted and the costumes are cleverly designed. At present the turn, however, seems to lack speed. This fault may be corrected, with a few weeks' playing. It ran forty minutes on Monday night and was well received by the audience.

Hudson and Jones have a novelty in the way of a singing and dancing number. Both wear riding costumes, which they carry very well. The man is a good eccentric dancer and the woman, in addition to showing lots of class, also sings pleasingly. The act carries its own drop, depicting a country side landscape with a stable to the left. The whole act is cleverly put over and should find a welcome in either the popular priced or big time houses.

Andrew Mack, still possessed of his appealing singing voice that first charmed theatre goers twenty years ago, is doing one of the best acts of his vaudeville career. Mack has an abundance of personality and reels his stories and songs off with a delivery and unction that places him in a class by himself.

The Royal Gascoignes were a laughing hit. The man, who is the whole thing in the act, is a great juggler and gets about a laugh a second with his incomparable patter. The finish, with Gascoigne balancing seven chairs on his chin, is one of the best tricks any juggler ever attempted and got away with.

Lydell and Macy, with their pretty, little sketch, landed for a knockout.

The two old veterans, with their humorous quarrels and entertaining anecdotes, kept the crowd howling for twenty minutes and could have stretched their act out to twice its length had they so desired.

Polly Moran, next to closing, has a "nut" singing act that is different from the others. Miss Moran has a good voice and splendid material. She knows exactly how eccentric stuff should be handled to get the best results.

The Yatawaga Japs, four male wrestlers, ably assisted by a young Japanese girl, closed and held them in. The act is full of life and the wrestlers put over several convincing bouts. A battle royal at the finish has great comedy opportunities, of which the Japs took full advantage. The turn would make a corking closing act for a house like the Palace.

H. E.

McVICKERS

(Chicago)

Homer Romaine, daring in the extreme, displayed his talents on the trapese bar and rings. He found instant favor.

Hallen and Goss contributed a song and dance offering that registered.

Bergere, with his whistling and mimicry, found quite a few admirers among the audience.

Knorr and Rall offered a delightful playlet entitled "Between Us Two," which proved a tonic to vaudeville lovers.

Dixie Harris and the Variety Four dispensed syncopated melodies in harmonious style. They form a lively quintette and were heartily applauded.

Gehan and Gehan in dashing acrobatics proved themselves worthy of the position they held.

Devoy and Dayton were the big surprise of the bill. They carried away first honors because of their exceptional originality and artistic qualities in their song, dancing and talk offering.

"Getting Better," a musical comedietta, contained a remarkable comedian and an excellent straight man supported by five girls, making of the act a lively closing aggregation.

H. F. R.

EIGHTY-FIRST STREET

(Last Half)

An unusually large crowd more than filled the theatre as Elaine and Tatiana appeared in the initial spot. They offered a number of original dances and performed in a manner that won considerable applause. Both are well formed, their costumes are excellent and their dances pleasing.

Lombardi, an Italian tenor, sang a number of classic selections in his native language. He has a clear, full voice and the way he negotiated the higher and lower notes was a delight to the ear. He was assisted by an apparently shy young lady at the piano.

Dave Kramer and George Morton, blackface comedians, made a big hit. Both are capable dancers, their act possesses laughs and they have a novel feature that has not been seen hitherto in a black-face act. After some talking and dancing, the latter being particularly good, one asks the other whether he is a Jewish person. To the astonishment of all, they start an argument in that tongue and wind up singing an old Hebrew ditty. The ludicrous sight of two Ethiopians talking Jewish is a scream and a laugh-producer.

Ralph Dunbar's tabloid version of the "Mikado," the world-famous operetta by Gilbert and Sullivan, wound up the bill and scored an unusual success. As a vaudeville offering, this stands almost in a class by itself. The act is beautifully set, the costumes are excellent and the singing and acting far above par. Unlike many other similar versions, besides being highly humorous and leaving the audience in good spirits, the number is a fine musical offering. The parts of Nanki-Poo, the Mikado's son; Yum Yum, Pitti Sing, and Peep Boo, the three maids; Kako, Lord High Executioner; Katisha, an elderly lady of the Mikado's court, and the Mikado, were portrayed by A. Aldrich, H. Gunthier, N. Fleming, M. Huffman, E. Andrews, L. Jackson, J. Stevens and W. Woalf. The minor part of Neban, attendant to the Mikado, was also well done. The version retained its original story and went particularly well at this house.

I. S.

MAJESTIC

(Chicago)

The Sensational Boises opened with an exhibition of daring casting feats that were truly exciting.

Clara and Emily Barry proved exceptional delineators of popular melodies.

Liora Hoffman's marvellously cultivated voice registered her first in the favor of the audience, of which honor she was really deserving.

Henry Toomer, in his exceedingly humorous skit entitled "The Wife Saver," scored numerous laughs and proved a valuable addition to the program.

Ames and Winthrop presented a laughable operatic burlesque which found many admirers.

"Coupons," and Jack Norworth, both of whose acts were recently reviewed when they appeared at the Palace, scored their usual success.

Maria Lo closed the show with an offering of artistic statuesque poses that held the greater portion of the audience in.

H. F. R.

NO TAX FOR PRESS MEN

Mark Eisner, internal revenue collector, decided last week that no war tax was to be demanded from newspaper men who enter theatres to gather news or as dramatic critics. He learned that this was the course pursued at many of the theatres, he said, and has since issued an order to stop the practice, stating that the Government did not wish to impose a tax on men who enter theatres engaged in work. Newspaper men attending theatres for pleasure, however, are liable to the payment of the tax, he stated.

VAUDEVILLE

ADELAIDE AND HUGHES

Theatre—*Palace.*
Style—*Dancing.*
Time—*Twenty-five minutes.*
Setting—*Special.*

Adelaide and Hughes' latest dance offering is a miniature revue called "Fads and Fancies," a finely mounted, beautifully costumed and elegantly executed act in which these talented dancers are seen at their very best. They are assisted by Dave Schooler, who furnishes the piano accompaniments in addition to playing a solo and rendering a song.

The act opens with a song by Hughes telling of the "latest thing in town." He was joined by Adelaide who, in a beautiful street dress, danced the new figures of which the song had told. A piano introduction brought them back and, seated on a sofa, they looked through an old picture book in which was shown the dances and costumes of olden days. With this as an inspiration they went through the dances of the memory days. Hughes in white satin coat and top hat danced the essence of the tune of an old Southern melody and Adelaide in a gorgeous creation danced her famous toe dance. Another look at the book and the modern dances were performed, Hughes in a solo number and then Adelaide in striking black and silver costume executing a big number which was enthusiastically applauded.

The pianist then, after a short song introduction, went into his solo, a number remarkably well played.

This was followed by another short song introduction rendered by Schooler, telling of the "Dollies of France" and Hughes and Adelaide, dressed as French dolls, danced their final number.

This, one of the most artistic and finely danced numbers of their entire repertoire, brought the act to a finish marked by enthusiastic applause.

Of the many dancing acts presented by Adelaide and Hughes, "Fads and Fancies" is far and away the best. W. V.

MARTIN AND FLORENCE

Theatre—*Alhambra.*
Style—*Juggling, hoop rolling, etc.*
Time—*Ten minutes.*
Setting—*Full stage.*

Victor Martin and Maude Florence have an act which includes a variety of "stunts." Miss Florence opens with a song, juggles a tennis racquet and two balls and then dances a clog. Martin juggles three balls and his partner returns to juggle three cigar boxes. Then comes hoop rolling by Martin followed by club juggling and clog dancing (simultaneously) by Miss Florence and club juggling by both. For a finish Martin catches, on a "fork" held in his mouth, balls thrown to him by persons in the audience. Martin and Florence are clever performers and everything they do is well done. E. W.

THE FERRAROS

Theatre—*Royal.*
Style—*Acrobatic.*
Time—*Nine minutes.*
Setting—*Full stage.*

A man and a woman constitute the Ferraros and they open with the man straight and the woman made up as a clown. The man starts tumbling and the woman soon removes her clown dress and appears in tights. Then comes some chair balancing by the man and some acrobatic work in which the woman acts as understander. They save the two best feats for the last that of the man doing a running leap over three chairs to a hand stand on a table. For the finish the man sits on a chair and the woman grips a rung of the chair in her teeth and carries him off the stage. The act won well deserved favor.—E. W.

NEW ACTS AND REAPPEARANCES

MARION HARRIS

Theatre—*Colonial.*
Style—*Singing Comedienne.*
Time—*Ten minutes.*
Setting—*In one.*

Working in a spot light throughout and with the assistance of Bud Bernie at the piano, Miss Harris renders four songs. The first had a good lyric and was rendered most artistically, setting forth a personality augmented by a smile and a pair of dimples that placed her in the hit class from the start.

Her second song told the story of a Philadelphian girl who weighed every word before spoken. Then she came to New York, where the Jazz music, bright lights and jollity transformed her talk to slang.

A southern ditty that came next fitted her well and went over with a bang. The fourth and last was not quite strong enough to follow.

Miss Harris although not possessed of a wonderful voice, pronounces her words in such a way that not one syllable is lost in the delivery. She is pretty, of the blonde type, graceful while doing a few steps, and could put over any kind of a song so long as it contained a little pep. She scored a solid hit. J. D.

"WIG-WAG REVIEW"

Theatre—*Proctor's 125th Street.*
Style—*Revue.*
Time—*Thirty-two minutes.*
Setting—*Special and drops.*

The "Wig Wag Review" is an extraction from Jack Norworth's play, "Odds and Ends." It is a mixture of good and bad, mostly the latter. Most small-time vaudeville offerings have one or two good performers who are surrounded by mediocrity, and this was scarcely an exception. The number, as it is, lacks polish, and the different scenes and bits are scattered and disconnected, having no idea to hold them together. There are scarcely any dances and none at all of high order and the scenery and costumes, which are apparently those from the original play, look soiled and worn.

The number opening the show, where "Rosie" is presented as the principal in the chorus, is scarcely up to the mark. The "Since Hector Was a Pup" section has had the restaurant scene omitted. The department store scene, elaborated, did not get across as well as it should have. The "Fancy Me Fancying You" song did not get across at all, although the preliminary scene to it was fairly well liked. The wager bit drew some laughter, but there is nothing new to its theme.

The act needs complete revision. I. S.

STEVER AND LOVEJOY

Theatre—*Alhambra.*
Style—*Dancing and songs.*
Time—*Ten minutes.*
Setting—*In one and full stage special set.*

Stever and Lovejoy, man and woman, open in one with a song and go to a dance a la cabaret. Then in a full stage special set in blue they start off with another cabaret dance. The man follows with a song and they do another dance. For a finish they do a whirlwind dance that is a wonder and on Monday night during its execution it drew forth some of the heartiest applause of the evening. Stever and Lovejoy are clever dancers and their closing number should win them success on any bill. E. W.

MRS. GENE HUGHES AND CO.

Theatre—*Royal.*
Style—*Comedy drama playlet.*
Time—*Twenty minutes.*
Setting—*Full stage. Boxed scene.*

"When He Comes Back," a new sketch presented by Mrs. Gene Hughes and company tells of a young American soldier being expected home and his mother and grandmother expectantly waiting for him. When he does appear he brings with him his wife, a French girl who was formerly an actress. The girl wins the grandmother's heart but the young man's mother says he must get rid of his wife or never speak to her (his mother) again. But, when the mother learns that the French girl had been a Red Cross nurse and that it was she who nursed the young man back to life, she relents and all ends happily.

The sketch is well written and admirably acted. Mrs. Gene Hughes makes a splendid character of the grandmother. The young woman who portrayed the boy's wife gave one of the best characterizations of a French girl the local stage has seen in many a day. Her work is the acme of art and it will be surprising if she is not soon seen prominently on the dramatic stage. E. W.

ANDRE SHERRI REVIEW

Theatre—*Harlem Opera House.*
Style—*Musical Comedy.*
Time—*Twenty-two minutes.*
Setting—*Special.*

The Andre Sherri Review is a commendable attempt to produce something that would score a big vaudeville success if properly put over. It is a musical comedy with a good idea, but is poorly worked up. Sufficient emphasis is not laid on the central plot, unimportant parts are given entirely too much attention, and the best of judgment is not used in the selection of costumes and the light effects. Even as it is, the offering needs more rehearsing. The number has some good bits, the French detective, "Monsieur Poo-Poo," and Madame Sherri standing head and shoulders above the rest of the cast.

The story takes place in Madame Sherri's millinery establishment, where hats are constantly being found missing. The French detective is summoned and turns out to be an excellent funmaker. It develops that the hats have been taken by Madame Sherri's son in order to satisfy the craving of his sweetheart, who cannot live without hats. They are both forgiven, of course, and the number ends with a song by the chorus. I. S.

FARRON AND McCLAY

Theatre—*Proctor's 23rd Street.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Bertie Farron and Helen McClay, the former playing a burnt-cork role, have an act that appears to be a revision of a number of old blackface acts. Most of the material has been used over and over again.

They start with a dialogue centered about a two bits piece, which is an old story remade, and was put over fairly well. Miss Farron then sang a light war song which, because of the end of the conflict, is not up to date, and should be changed. A song ballad by her partner was followed with some more talking. The "Baptisement" bit went over and they wound up with a parody on a popular song. I. S.

BANDY AND FIELDS

Theatre—*American.*
Style—*Songs and dances.*
Time—*Twelve minutes.*
Setting—*One.*

Here is an act that offers songs and clog dances and maintains the best traditions of their particular form of entertainment.

It opens with a song that explains the why and wherefore of their dance and then its members continued singly and together, intermittently. Then, while Miss Fields changed her costume, Bandy offered a few clog dancing character imitations that stamped him as a rather good comedian. The costumes worn by Miss Fields are examples of her good taste in such things and a gold tinsel smock over a blue silk Buster Brown suit was especially charming. She was an able assistant to her hard-working partner. M. L. A.

MARCONI AND FITZGIBBONS

Theatre—*Eighty-first Street.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*One.*

Marconi and Fitzgerald, two men, offer a pleasing routine of accordion, xlopohone and piano solos and duets. Marconi was formerly of the three Marconi Brothers.

The act opens with an accordion solo by Marconi, accompanied on the piano by Fitzgibbons. This is followed by an accordion and xylophone duet. Fitzgibbons then does a bit of "trick" piano playing, offering among other stunts the familiar "I will now endeavor to show you how one tune can be played in waltz, march, fox-trot time, etc." The closing number, a lively duet, bringing into play Marconi's big white piano accordion and Fitzgibbon's xlophone, sent the boys off to a good sized applause hit. The act should find plenty of work, as it will fit in with any kind of a bill. H. E.

NICHOLAS BOILLA & CO.

Theatre—*Proctor's 58th Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

Nicholas Boilla and Company have a song and dance offering that gets across.

A man and woman start with an eccentric dance that is gracefully executed. A thin drop is then lowered and another young lady sings a song with oriental flavor before a purple spot light. The curtain is then raised and the first two dance before an Egyptian setting.

When the curtain is again lowered, the words of a popular waltz are sung by a girl. The curtain is afterward raised and, while another eccentric dance is presented she sings from the wings. I. S.

HERBERT AND WRIGHT

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Talking and Singing.*
Time—*Eighteen Minutes.*
Setting—*Special.*

Miss Wright enters, dressed as a country lass, and singing a ballad. She then does a dance and leaves the stage.

Herbert then appears as a country grocery boy and provides some comedy, after which Miss Wright enters and they engage in some talking. After a humorous argument he sings a comic tune and she follows with a patriotic one. He reappears then in a fulldress suit and wearing a child's collar, and they do some more talking. They conclude with a song and dance.

Herbert has a foolish laugh which he does throughout the act and which seems to win favor. The turn went across for a hit at this house. I. S.

STOCK REPERTOIRE

YORKVILLE TO HAVE BLANEY STOCK CO.

OPENS NOV. 23 WITH "THE BRAT"

Charles and Harry Blaney have taken a lease on the Yorkville Theatre and will open it next Saturday with a matinee performance of "The Brat," rehearsals of which are now progressing under the direction of Hal Briggs.

The company, which was engaged through the Paul Scott offices, has Frances McGrath as leading woman and Forrest Orr as leading man, both well known players. Miss McGrath will be remembered as leading woman of the Keith Stock Company in the Bronx a few years ago, when her work established her as a prime favorite with the Bronxites.

Other members of the company are Cecil Kern, Mabel Montgomery, Helen Chase, William Wagner, John O'Hara and John Ravold.

The Yorkville Theatre, located on Eighty-sixth Street, near Third Avenue, has during its career been given over to various forms of amusement. In its early days it was one of the week stand combination houses and played many good attractions. It was also the home of vaudeville. Later it was the home of burlesque and still later was given over to pictures. Before the United States entered the war it was conducted by Adolf Philipp, who presented plays with a German stock company. This season Manager Philipp opened it with the intention of producing a series of musical comedies from his own pen in English. He opened with a brand new play, but it found no favor, and after a very short season he closed.

The house is well located for a first class stock house, being of easy access from upper New York's East Side population, and the fact that there is no dramatic stock company in that district augurs well for its success.

The Blaney's intend to give their patrons none but the best of the recently released successes with an occasional production of a new play. Each will be made a special production, with special scenery by their own scenic artist. The prices will range from 25 cents to $1.00, and there will be three matinees a week, Tuesday, Thursday and Saturday.

STOCK SUSPENDS; SALARIES DUE

The Actors' Equity received complaints this week from five of its members, stating that Frank C. Priest, who operated a stock company in the Shubert Theatre, St. Paul, until recently, had closed unexpectedly last week, without going through the formality of paying their salaries in full.

WEBSTER STOCK OPENS WELL

MILWAUKEE, Wis., Nov. 13.—The Harry McRae Webster Stock Company at the Pabst Theatre had an auspicious opening last Sunday with "Romance" as the bill. "Good Gracious Annabelle" will be given next week.

CASTLE SQUARE OPENS BIG

BOSTON, Mass., Nov. 14.—The Castle Square stock company opened on Monday to a packed house, with "Cheating Cheaters" as the bill. It looks very much as though the Castle Square has come back with a bang.

OLIVER CO REOPENS IN QUINCY

QUINCY, Ill., Nov. 16.—The Oliver Players (Eastern), under the local management of Jack Reidy, open today at the Orpheum Theatre after a lay-off of five weeks owing to the epidemic.

SOUTH BEND STOCK RESUMES

SOUTH BEND, Ind., Nov. 13.—The Ed. Williams stock company, at the Oliver Theatre, reopened on Monday with "The Eternal Magdalene." The opening was like a home-coming, the house being filled by an enthusiastic audience, which gave the star, Tiny Leone, and the other members of the company a rousing reception. The company now includes the Misses Leone, Ethridge, Van Orden, Paulis and Jackson and Messrs. Willitts, Davis, Dampier, Flint, Beach, Booth, Johnson and Williams. Manager Williams is presenting one bill a week and his organization is the first to do continued good business with the one bill a week plan in this city since the days of the Wright Huntington stock. Between acts, vaudeville is presented. Next week "Romance" will be given with Miss Leone in the role originated by Doris Keane.

FLINT STOCK RE-OPENS WELL

FLINT, Mich., Nov. 13.—The Hawkins-Webb stock company, which was doing a splendid business at the Majestic Theatre before it was closed by the epidemic, reopened this week with "Where the River Shannon Flows" and, from the excellent attendance, it would seem that the enforced closing has made Flint theatregoers "show hungry." Florence Lewin, Edward Darney, Eva Sargent, Howard E. Brown, James Dillon, Winifred Black and other members of the company continue to be popular. Hal Mordaunt, the director, is winning his full share of praise for his staging of the shows and the season promises to be one of the best in the history of the company.

SOMERVILLE SEES "CLOTHES"

SOMERVILLE, Mass., Nov. 14.—"Clothes" opened Monday to a capacity matinee and night, and it is safe to say that neither audience could tell exactly what the play was about because of their jubilant mood over the peace declaration. Certain it is that "those present" didn't want to listen to anything of a serious trend. The various members of the company worked hard, but it was not till the Tuesday's performance that their work was fully appreciated. Director A. Gordon Ried has given the play a splendid production. "The Miracle Man" will be next week's offering.

HALIFAX STOCK OPENS AGAIN

HALIFAX, N. S., Nov. 13.—The Phelan stock at the Academy of Music, reopened last week with "One of the Family," to a capacity house on the opening night and receptions to the players that they will not soon forget. The company has made a hit with the local playgoers and the press and all are high in their praise for the acting of the players and the staging of the plays by Director Harry Horne. "Broken Threads" is this week's bill. Next week "Pals First."

BLANEY STOCK CHANGES

BALTIMORE, Md., Nov. 15.—Mildred Florence has joined the Blaney stock at the Colonial Theatre as leading lady, replacing Winifred St. Claire, and opens next Monday in "Which One Shall I Marry." Helen Louise Lewis has also joined to play ingenues and will open in the same play.

JEWETT REMAINS AT COPLEY

BOSTON, Mass., Nov. 18.—Owing to a change in the plans of Margaret Anglin, the Henry Jewett Players will not leave the Copley Theatre, but will continue there indefinitely. This week they are presenting "Hindle Wakes" for the first time in this city.

SLOAT JOINS LAWRENCE STOCK

LAWRENCE, Mass., Nov. 14.—Howard Sloat joined the Emerson Players here on Monday, opening in the title role in "Very Good Eddie."

ESTELLE STOCK OPENING IN ELMIRA

"THE BRAT" IS FIRST BILL

ELMIRA, N. Y., Nov. 16.—Mabelle Estelle will head a stock company here, which will open an indefinite season November 25 with "The Brat" at the Mozart Theatre. The company, which is being organized in New York City, will arrive next Tuesday and begin rehearsals at once.

Elmira has had stock companies for several seasons, the Mae Desmond Players having played a lengthy engagement here last Winter. When that company left, the management of the Mozart put in a house stock.

Miss Estelle is an established stock favorite, having headed her own company for several seasons and is surrounding herself with a capable company.

The list of plays already contracted for include several popular Broadway successes which have been released for stock, and each will be given a scenic production with specially painted scenery.

To prepare for the advent of the company, the theatre has been brightened up by the painters, and because of the scarcity of dramatic bookings it is expected that the Mabelle Estelle Company will be received with open arms.

Popular prices will prevail.

LANSING STOCK BACK STRONG

LANSING, Mich., Nov. 14.—The Empress Players, at the Empress Theatre, reopened last Friday after a three weeks' lay-off caused by the "flu," with "A Pair of Sixes" as the bill. This was followed Monday with "The Girl of the Secret Service," and business, up to the present, has been a complete surprise to Manager Eldridge. He had expected that it would take some time to build up the business to what it was before closing, but theatregoers have resumed where they left off and attendance is excellent. The company, as now lined up, includes: Ted Dalley, Edwin Scribner, Keith Ritchie, Charles James, Jack Davis, William Hill, Stella Wimmer, Vera De Vere, Helen K. May, Neola Newton, and Corinne Cavanaugh. The company is under the management and stage direction of H. E. Eldridge. Two members of the show had a touch of the "flu," but have now recovered.

EMMA BUNTING STOCK OPENS

The Emma Bunting Stock Company opened last Monday at the Fourteenth Street Theatre with "The Brat" as the bill. Miss Bunting is well known as a star in the South and West, and is now making her first bid for Broadway favor. Miss Bunting has a capable supporting company, which includes Carleton Jerome, Philip D. Quinn, E. Edwin Dudley, Fred A. Byers, Bertha Leigh, Frances Anderson, Mildred Southwick, Olga Lee and E. M. Leonard, who has been associated with Miss Bunting as stage director for several years. "Rebecca of Sunnybrook Farm" will be next week's offering.

BOOTH PLAYERS RE-OPEN

PITTSBURGH, Pa., Nov. 13.—The reopening of the Nellie Booth Players at the Kenyon Theatre, following the lifting of the influenza ban last week, was largely attended and "Dolly of the Ring," a three-act play by Miss Booth was well received. This week "You're Going to Pay," another of her plays, is being presented. Next week "Our Boy and His Girl," a play by J. Simpson McLaughlin, will be given. McLaughlin is leading man with Miss Booth's company. Grant A. Martin, a former member of the company, is somewhere in France.

TROUPERS FORM COLONY

BRAZIL, Ind., Nov. 14.—There is quite a colony of show people here at the present time, some of them for the Winter and others merely waiting till the influenza ban is lifted so they can resume work. C. W. Compton, last Summer general agent of the Princess Show Boat, who came here a couple of weeks ago with the influenza, has entirely recovered. Prominent among those who are near neighbors of Compton are Fred Egener, clown last season with the Ringling Brothers' Show, and his wife, who had a trained goose act with the same show; J. M. Admire, agent with the Barnum and Bailey Show, and George Halloway, a member of the Hagenbeck-Wallace Shows.

MOROSCO STOCK PLAYING CAMPS

LOS ANGELES, Cal., Nov. 13.—Manager Donald Bowles, of the Oliver Morosco Players, is sending the company on a tour of the training camps of the Pacific Coast for the entertainment of the soldier and sailor boys. The company will play Camp Kearney, Col., and then go to Balboa Park and Rockwell Field. The players will give a vaudeville show which they have in preparation. Among those who will take part are Florence Malone, Marion Vantine, Lillian Elliott, Joseph Eggerten, Robert Lawler, James Corrigan and Charles Gunn.

HAWKINS-WEBB BRANCHING OUT

FLINT, Mich., Nov. 16.—Hawkins and Webb, managers of the popular stock company at the Majestic Theatre, are negotiating for four theatres in as many cities for the installment of stock companies early next Spring. They will also secure a house which they will name the Lewin Theatre, after their star, Florence Lewin.

WILL MARRY PHOTOGRAPHER

DETROIT, Mich., Nov. 18.—Edna O. May, the popular stock leading woman, and De Witt Talmadge Stuart, a photographer of this city, will be married on Thanksgiving Day. After a brief honeymoon they will take up their residence in this city, the bride retiring from the professional stage.

JOBBING IN UNION HILL

UNION HILL, N. J., Nov. 15.—Vernon Kelso, Arthur Row, Ann Amerys and Beatrice James have been especially engaged by Manager Wood, of the Hudson Theatre, for "The Thirteenth Chair," which which will be next week's bill of the Keith Players.

BLANEYS NOT TO GO ABROAD

Charles and Harry Blaney have decided not to go to England for the purpose of establishing stock companies. The sudden ending of the war caused them to change their plans for such a venture, announced by them some time ago.

NEWTON QUITS DESMOND CO.

PHILADELPHIA, Pa., Nov. 13.—Ashton Newton, juvenile man with the Mae Desmond Players, at the Orpheum Theatre, has severed his connection with that company and gone to New York.

JOINS TANK CORPS

CANTON, O., Nov. 13.—Howard Claflin last week enlisted in the Tank Corps of the United States Army. He visited his parents who are laying off at their home in this city because of the epidemic.

GEBHART JOINS DESMOND STOCK

PHILADELPHIA, Pa., Nov. 14.—Albert Gebhart joined the Mae Desmond Players at the Orpheum Theatre here this week, and is appearing in "The House of Glass."

FRANCES McGRATH IN NEW YORK

Frances McGrath, recently leading lady with the Shubert stock in St. Paul, is back in New York.

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MAKER TO CONSUMER IDEA

With the services of Mary Pickford, Charlie Chaplin and Anita Stewart, admittedly three of the biggest of the six or seven reel drawing cards of the screen, tied up safely for a long period, it begins to look as if the First National Exhibitors' Circuit is going to cut quite a figure in the picture business from now on.

There is no denying the fact that the old line companies found themselves completely outclassed, in the recent bidding for the new Pickford productions, the First National's string of thirty or forty first-run houses furnishing the exhibitors' organization with a revenue-producing advantage that could not be overcome.

It may be a bit previous to predict that before another year has passed the picture industry will narrow itself down to a point where the manufacturer or distributor who controls the most houses will virtually control the business, but the present situation assuredly contains many aspects which strongly indicate that some such condition will be brought about sooner than expected.

"The manufacturer to consumer" idea has long held sway with conspicuous success in many lines of commercial endeavor and its soundness has been thoroughly tested in the theatrical business for many years by the Shuberts and Klaw and Erlanger.

Whether the majority of the picture producing concerns realize that there is a possibility that a situation, such as we have outlined, may be created in the near future, we do not know, but at least one big operator, evidently, has seen a light, judging by the constant additions that William Fox is making to his already sizeable circuit of theatres.

It would not be surprising if one or two of the other large film manufacturing concerns decided to go out and corral enough theatres to form a circuit to compete with those already in existence. If this takes place, strong competition will naturally follow and then will come, more than likely, that gigantic amalgamation the picture men have been talking about all these years.

Just how a big amalgamation that would embrace exhibitor, manufacturer and distributor, would affect the independent producer, is hard to forecast. The theatrical man's favorite axiom that "a good show always gets the money" is quite as applicable to a good picture and is likely to remain so, regardless of amalgamations of any kind. Consequently, the class of independent producers who are qualified to turn out good pictures do not seem to have much to worry about, as far as distribution is concerned.

It looks like a hard Winter however, for the concerns who specialize in "junk."

TWENTY-FIVE YEARS AGO

Annie Pixley died in London, England.

The Lyceum Theatre, Memphis, Tenn., was burned.

"Can't Lose Me, Charlie," was published by Will Rossiter.

Samuel Sothern was with E. H. Sothern's "Sheridan" company.

Professor Langdon resigned as lecturer at Huber's Museum, New York.

The Bijou Theatre, Brooklyn, was opened, with Henry E. Dixie in "Adonis."

The Abbey Theatre (now the Knickerbocker), New York, was opened by Henry Irving.

"Wallace," the horse-eating lion, was exhibited at Huber's Museum, New York City, by Frank C. Bostock.

WANTS SPITTING STOPPED

Editor NEW YORK CLIPPER:

Dear Sir: Anent your editorial "Better Dressing Rooms" and the A. E. A.'s letter pertaining thereto, I wish to offer a suggestion.

After the House Managers, Stage Managers, etc., have done their initial cleaning up, will it be possible for them to stop the actors, both male and female, from spitting? It IS possible if they have the courage to start the crusade and the persistence to keep at it.

An actor cannot excuse his nasty spitting habit of saying "what do I care for this dirty old dump?" because I have seen them spit on velvet carpets in the big time houses as well as on fur rugs and back of scenery. Nothing escapes. Just before he or she "goes on" the thoat is cleared and they spit. The first entrance in most vaudeville theatres is a veritable cesspool.

By all means have "back stage" cleaned up, but force your actors to cease spitting, no matter what lengths you must go to to do it. There are, alas, too many people in this world who will not heed a request or a worning until they feel the lash of constituted authority.

Now, then, let us see who has the courage to tackle this man's size job and finish it!

Yours for less filth and more health,
VERNE E. SHERIDAN.
203 Main St., West Haven, Conn.
November 16, 1918.

Answers to Queries

J. E.—Pitroff is in vaudeville.

W. H. L.—Tody Hayes was a press agent.

E. K.—Lupokova is a Russian ballet dancer.

T. J.—Grace Hoffman is a coloratura soprano.

N. H.—Maria Barrientos is a coloratura soprano.

S. S.—William and Dustin Farnum are brothers.

A. M. R.—The Metro has studios in Hollywood.

R. C. R.—Eddie Leonard did a single turn for years.

M. L. D.—Emma Gay played in stock two years ago.

P. G.—Edwin Booth was sixty years old when he died.

B. T.—The bell song you refer to is part of "Lockmeade."

T. M.—Sarah Bernhardt played at the Palace this year.

T. O. S.—Bessie Clayton and Ethel Clayton are not related.

B. B.—She was a member of the original "Floradora" sextette.

G. R. E.—Helen Ware ranks as one of our best emotional actresses.

H. A. W.—There is no truth in the rumor that Maciste is dead.

H. T. C.—Yes, Charles Stevenson supported Mrs. Carter in "Du Barry."

F. C. S.—Eddie Foy has seven children, all of whom are acting with him.

J. K.—John Bunny appeared in Vitagraph Films. He died five years ago.

A. R. R.—Charlie Grapewin played the "Mr. Pipp" play for several seasons.

T. A. G.—John Bunny was among the very first of the high-salaried movie stars.

O. M.—The Academy of Music in Washington, D. C., was burned in February, 1906.

A. B. C.—1. In cribbage the ace is low. 2. A 6, two 7's and two 8's counts twenty-four.

L. A. W.—It is a misdeal. The cards should be properly shuffled, cut and dealt again.

H. M. T.—Ted Hill, caliope player, signed with the Campbell Brothers' shows in 1907.

B. G. K.—Charles Klein was for years regarded as one of our very best playwrights.

A. A.—George Primrose made his name as a soft shoe dancer, of which style of performer he was a pioneer.

B. W.—Pat Powers and Carl Laemmle sold their exchange interests to the Universal on July 17, 1916, for $1,000,000.

B. H.—Charles Chaplin is said to have made more money than any other screen actor. He came to this country from England.

A. L. E.—Henry Miller was leading man and Viola Allen was leading woman of the Empire Theatre stock company, and played together for several seasons.

R. P.—Theda Bara's last picture was "The She Devil." It has not as yet been released. "Salome" is no longer playing at the Forty-fourth Street Theatre.

D. T. B.—"Ben Hur" was originally produced at the Broadway Theatre, New York, Klaw and Erlanger and the late Joseph Brooks being the producers.

T. U. N.—Pol Plancon was a French basso. He was considered one of the greatest in the world in his time. Yes, the Victor Company has his voice records.

G. H. Z.—Charles Ross, Sam Bernard, Lillian Russell, Peter F. Dailey, Joe Weber and Lew Fields were in "Hoity Toity" at the Weber and Fields Music Hall.

T. O. G.—1. B cannot accept a card that is faced in the draw. The dealer must take the card, place it on the bottom of the deck and serve the other players in rotation before serving B. 2. The hand is foul.

M. V. V.—1. It is impossible to draw a comparison between a performer of today and one of twenty-five years ago if they are in the same line. 2. There is no one on the stage today who is a counterpart of J. W. Kelly.

J. O.—The leading music publishers of the country are always on the outlook for new and original songs. You can submit them to any of the principal publishers whose names and addresses you can find in the advertising columns of the CLIPPER.

Rialto Rattles

ALL THAT'S LEFT OF IT

The International Circuit is still listed on the tenant's bulletin board in the Putnam Building.

FALSE REPORT

Arthur MacHugh says there is no truth in the report that he has abdicated as press agent for B. S. Moss.

THEATRICAL MYSTERIES NO. 19

What's become of all of those two-men banjo acts that always used to hit up "Poet and Peasant" and "William Tell" overture?

CONTRADICTIONS

Little Billy plays big time.

Helen Trix is not a magician.

Frank Stammers hasn't the slightest impediment in his speech.

NOTHING LIKE BEING SURE

Nothing like being well able to support a wife, before plunging into matrimony. Look at Charlie Chaplin. He waited until he was making $1,000,000 a year before getting married.

THAT SHOULD HELP SOME, ANYWAY

Somebody has introduced a bill which is intended to curb the New York ticket speculators. If this means that the specs are to be kept off the curb in future that should help a little, anyway.

HOPE IT ISN'T TOO PRIVATE

There will be a private showing of "My Lady's Garter" in a week or so, says an announcement from a press agent. Well, all we have to say about it is that we hope it isn't too private, because that's one we wouldn't miss for anything.

LOOKS THAT WAY

Judging by the size of portions served these days in lunch rooms, in and around the Rialto, it would seem as if the restaurant keepers are doing their best to show their actor patrons just how nicely that ancient "ham hiding beneath the bean" gag can be illustrated.

JACK WAS CONSIDERATE

An actor friend invited Jack Dunham to have some liquid refreshment one afternoon last week and the pair stepped into the Claridge grill to talk it over. "Give me a 'horse's neck,'" said Jack's friend. "I'll have half of yours," responded Jack in reply to the usual query. "I'm not going to have 'em kill another horse just on my account."

WHAT THEY USED TO BE

Sam Williams, of Williams and Elinore, was once a school teacher in Brooklyn.

Craig Campbell, the tenor, was once a lithographic artist in Winnipeg.

Leo Carillo, the character actor, was once a newspaper artist in Frisco.

Alex Carr, of Potash and Perlmutter fame, was once a clown in a circus.

Ben Deeley, the vaudeville actor, was once a telegraph operator in California.

AT THE SMALL TIME MATINEE

"I always like to go to the show on Monday afternoon, for the actors always seem to work so much harder."

"I hope the sketch'll be a funny one. The dramatic acts always wakes the baby up when it comes to the climax and the actors all get hollerin'."

"I wish those black faces would tell the kind of jokes that's easy to understand."

"Ain't it funny, all o' the trained dog acts do the same stunts?"

KEEP 'EM IN TYPE

"New show going into Casino."

"Shuberts and Actors Equity at odds."

"'East Lynne' to be revived.

"Good shows getting the money all over the country."

"Bill Brady explains what's the matter with movie business."

"Fox adds another house to circuit."

"First National signs up another big million dollar star."

"Gus Hill sending out another minstrel troupe."

FOUR SENSATIONAL SONG HITS

IN ONE CATALOGUE

WHO CAN BEAT THEM?

That's What God Made Mothers For

By LEO WOOD

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My Syncopated Melody Man

Words and Music by BLANCHE MERRILL and EDDIE COX

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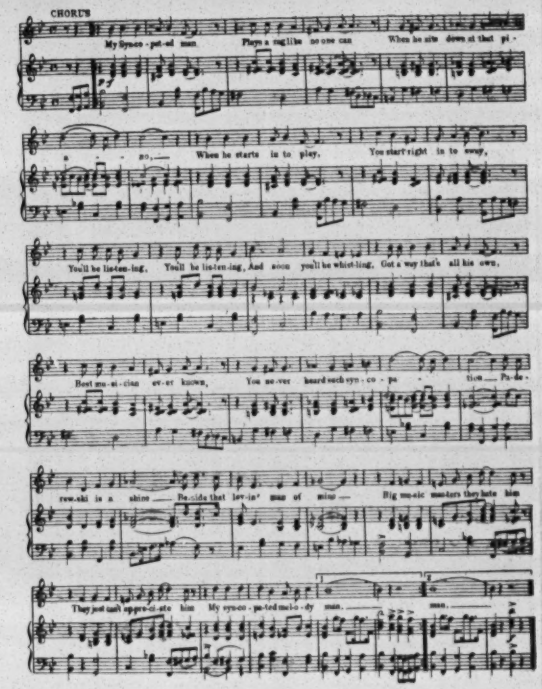

My Mary's Eyes

LEO WOOD. WIRT DENISON

Andante con molta espressione

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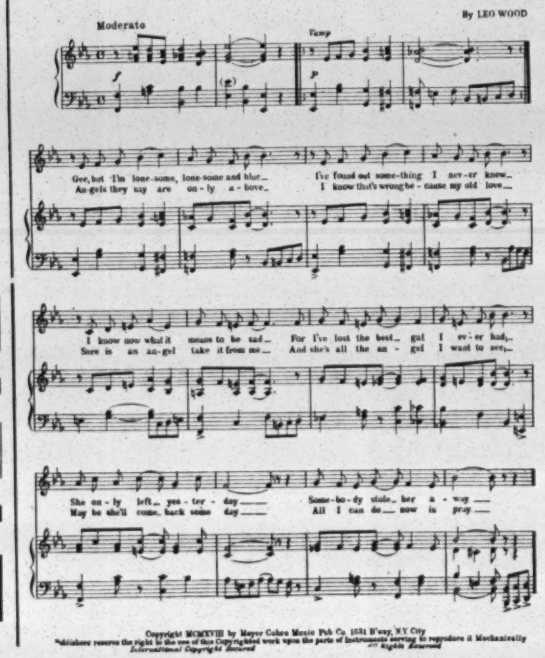
Somebody Stole My Gal

By LEO WOOD



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FOR ADVERTISING RATES:
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KLEINE FAVORS CENSORS OF FILMS

INDUSTRY NEEDS THEM, HE SAYS

"Film censorship is indispensable and, without it, the motion picture industry would be on the verge of ruin," said George Kleine, head of the George Kleine system of motion picture distribution, when he appeared last week before the committee investigating the motion picture industry for the purpose of drawing up new censorship ordinances.

The committee held its initial meeting on Friday and plans to meet every Friday hereafter until a definite form of censorship has been decided upon. Timothy D. Hurley is chairman of the committee. He intends to have representatives of motion picture producers, exhibitors and civic and reform organizations, present during the confabs.

One of the most prominent individuals at the meeting Friday was Joseph Hopp, president of the Motion Picture Exhibitors' League. M. A. Choynski, Vice-President of the Allied Amusement Association and the owner of several theatres, was also an interested listener. Choynski stated that he believed the "pink permits" should be abolished and that the city did not need censorship. He presented this opinion only as the owner of theatres. Kleine, giving his version of a plan said:

"A censorship board of three or four broadminded persons, who have not got their hands tied, would be the proper thing. If there are too many pictures for this board to censor, increase the number of boards. The sections of the present ordinance covering immorality are too broad and cause difference of opinion."

Mr. Kleine also favored the abolishing of alluring signs, at present used by motion picture theatres. Closing his address he said:

"You will have a nice crazy quilt if you take the censors from all States, as one board will pass what another will order cut out."

The committee plans to call the heads of a number of motion picture producing companies for next Friday's meeting.

JOE FARRELL LOSES MOTHER

The mother of Joe Farrell, a vaudevillian, died recently in Chicago of pneumonia. Farrell was recently honorably discharged from the National Army, having served five months at Camp Grant. He has returned to vaudeville.

MOROSCO GETS NEW PLAY

Maude Fealey, playing "The Little Teacher," in the far West, has written and sold to Oliver Morosco a drama entitled "Right or Wrong," which is said to resemble "The Easiest Way." It will be produced in the far West in the near future.

BEREZNIAK OPERATED UPON

Leon A. Berezniak, Chicago's theatrical lawyer, was suddenly removed from his home to the American Theatrical Hospital last week, where he underwent two serious operations. He had just been recuperating from a severe attack of influenza when again stricken.

PICK TWO NEW DIRECTORS

Two new directors have been appointed at the Auditorium Theatre during its opera season. Giorgio Polacco will direct many of the Italian operas, while Louis Hasselman will conduct those in French. The other directors are Cleofonte Campanini, Guiseppe Sturani and Marcel Charlier.

HIT WITH A BOTTLE

It doesn't pay to impersonate the Kaiser any longer, according to reports from Ohio. E. L. Lester, playing the role of the Kaiser in Robert Sherman's "The Brute of Berlin," was struck with an empty bottle while performing at Paulding, Ohio, on Monday and narrowly escaped being seriously injured. Sherman's second company of the same title laid off Monday night, so no casualties were reported.

"LOMBARDI" CAST CHANGES

Joan Quest opened on Monday on short notice with "Lombardi, Ltd.," playing at the Cort Theatre, succeeding Miss Winnifred Bryson, who was taken suddenly ill. Miss Jane Anderson is also a new comer in the cast, as is Will L. White, replacing Earle D. Dwire, who has joined the Tanks for service overseas. White is now the stage manager of the company.

ROSE TAKES PEN NAME

Edward E. Rose, who wrote "The Rosary," has announced his intentions of forsaking the popular-priced drama since he wrote "Penrod" for George Tyler. However, he will write popular-priced manuscripts if allowed to sign them "Evans Harley." The first one thus signed has been finished for John Bernero, and is called "Going Straight."

FORM NEW PARTNERSHIP

George Peck and George M. Gatts have again formed a partnership which will, hereafter, be known as the Affiliated Amusement Company. It will do business with productions along legitimate lines and is not to be confused with the former vaudeville circuit, known as the Affiliated Booking Company.

WALTHALL WINS DIVORCE

Henry B. Walthall, moving picture star, found himself to be single again on Friday morning, having been granted a divorce before Judge Brothers from Isabelle Harrington Walthall. Walthall charged his wife with desertion, stating that she left him on March 18, 1916.

McVITTY IS IN FRANCE

Word has been received here from Karl McVitty, formerly of the producing firm of Gaskill and McVitty. The latter was unheard from for some time, but has been located with the American Expeditionary Forces in Italy. Gaskill and McVitty made a fortune out of dramatizations of Harold Bell Wright's books.

MANAGER LOSES SISTER

The sister of Guy Hardy, manager of The Playhouse, died at Ravina, November 15. The deceased was Mrs. Fred H. Griswold, whose husband is a prominent editorial writer with the Chicago *Tribune*. She is survived by her husband, mother, two brothers, a daughter and sister.

POND TO BE MANAGER

L. E. Pond, formerly manager of the Majestic Theatre, Milwaukee, Wis., and at present managing the Eastern company of "The Girl He Left Behind," will become the general manager for the producing firm of Ralph T. Kettering and Eugene McMillan, commencing his duties on Jan. 1.

HAS A LENGTHY TITLE

George Klimt's new show has a title which is puzzling to a great many persons who do not understand how he will get it on a twenty-four-sheet. It is called "Only a Shop Girl With No Mother to Guide Her."

H. W. SAVAGE IMPROVING

HOT SPRINGS, Va., Nov. 15.—Henry W. Savage has almost completely recovered from the injuries received last month, when he fell with his horse over an embankment. He is a guest at the Homestead Hotel.

ALL CIRCUITS TO RE-OPEN SUNDAY

SHOWS BEING PREPARED

It has been officially announced from the offices of the Western Vaudeville Managers' Association, that all bookings in the far West will open November 24. Word has been received here to prepare programs for that work. It is quite possible that a few of the cities lying within a closer range of Chicago, will open before.

Harry Miller, booking manager of the Ackerman and Harris circuit is preparing his road shows. Other circuits relieved through the raising of the influenza ban are the Pantages and Orpheum Circuits. The latter will also have all their houses open during the week of the 24th.

Word from the southern portion of the country is encouraging also. It is reported that the number of cases in the South and Southwest are decreasing daily and that it is expected the health boards in southern cities will permit the theatres to resume business almost immediately.

The Interstate Circuit will resume booking their theatres in many cities the latter part of the present week.

TO HOLD "VICTORY SING"

The State Council of Defense, co-operating with the Civic Music Association, will hold a "victory sing" at the Coliseum on Friday evening, November 22. The Orchestral Association has donated the services of the entire Symphony Orchestra for the occasion. Church choirs and public school children have been invited. Herbert Gould will lead the audience in song.

JOIN "CROWDED HOUR" CAST

Lillian Albertson and Emile De Varney made their first appearance Friday night as members of the cast of "The Crowded Hour." They succeeded Christine Norman and George Flateau, who are headed East to join Jane Cowl in the New York production.

"MOLLY" TO OPEN HERE

"The Melting of Molly" will open at the Studebaker Theatre on November 20. In its cast are Isabelle Lowe, Gloria Goodwin, Mrs. Charles C. Craig, Maude Turner-Gordon, Marjorie Pringle, Alison McBain, Tom Richards, Cyril Chadwick, Ted Lorraine, Frank Kingdon, George S. Trimble and Robert Bentley.

DE NOYER & DANIE HAVE NEW ACT

Eddie De Noyer and Rosa Danie will shortly present a new act written by Herman Kahn of this city. It will be along musical comedy lines and will be offered at one of the outlying theatres early next month.

JONES AND SCHAEFER IN N. Y.

Aaron J. Jones and Peter Schaefer, of the firm of Jones, Linick and Schaefer, are in New York attending the annual meeting of the Vaudeville Managers' Protective Association. They plan to return to Chicago by November 23.

REHEARSALS OF NEW PLAY START

Ed Dubinsky and Ed Rowland announce that the "Confessions of a War Bride" will go into rehearsal within the next ten days and will undoubtedly be seen in Chicago for its premiere presentation.

McCUEN TO MANAGE PIECE

Charles McCuen has been selected as the business manager of "The Greater American," scheduled to open in Chicago on Christmas Day.

"THE ROTTERS" TO CLOSE

"The Rotters," which opened at the Playhouse for a four weeks' engagement, will close November 28, and will be succeeded by the latest Government films.

"The Rotters" is a comedy in three acts by H. F. Maltby, and was produced by Harry Corson Clarke and James Shesgren. The story is that of a middle class English family, whose leading member, a town councillor, is desirous of maintaining the respectability of his family. In turn his daughter, Estelle, is expelled from boarding school; his son is arrested in a raid on a poker game; another daughter he catches making love to the family chauffeur and, to cap the climax, his wife confesses to a previous marriage. He arranges a series of punishments for the various members of his family who have caused him so much dissatisfaction.

At this juncture appears a woman who says she is the councillor's divorced wife and demands back alimony for the past thirty years. To avert a scandal he agrees to make a settlement with his former wife, and in the series of comical situations that follow he manages to bring his wife back to his trustful arms.

The play is quite droll and entertaining. However, it will probably be more attractive to Canadians, for it is due to tour Canada shortly.

Mr. Clarke has surrounded himself with a well selected cast of players, among whom individual honors are about equally divided. These include Louis Emery, Percival Vivian, Margaret Dale Owen, Mabel Troutman, Percy Waram, Rhoda Beresford, H. Ashton Tonge and Myra Brooks.

HOWARD STARTS PLAY BUREAU

Lorin J. Howard has formed what, in the future, will be known as The Lorin J. Howard Syndicate. He has leased the entire tenth floor at 20 East Jackson Boulevard, where he will direct a play-leasing bureau in connection with his other work. Howard is co-author of "A Daughter of The Sun" and "The Marriage Question." During the holidays he will produce at one of the loop theatres his latest play, "Oh George, Be Gentle."

ALL TO GET PRESENTS

Every member of Local No. 2 of the International Alliance of Theatrical Stage Employes, of the Chicago branch, who is now in the service abroad and who is without relatives, will receive for Christmas, a money order for $15, as well as a gift box. There are ninety-two members from the Chicago lodge. This organization has been forwarding gift boxes to their members every two weeks.

THEATRES BOOST CHARITY DRIVE

All Chicago theatres have aided splendidly in the United War Work Campaign, which has been holding forth here the last week. Monies collected among the various patrons of theatres are said to run well into the thousands. Vaudeville artists are offering their services on the street corners and are doing all in their power to help the drive over the top.

SINGER TO MANAGE STATE-LAKE

Harry Singer, former manager of the Palace Music Hall here, will shortly return to Chicago to take the management of the State-Lake Theatre Building. He will be the general manager of the State-Lake Theatre, which will have a manager subordinate to the general manager. Singer has been in the east and the general representative of Martin Beck.

HELD IN SWINDLING CASE

Charles C. Marrow, an actor, is being held here by the police charged with being the aid to a clairvoyant, now charged with swindling. Marrow played the "Ghost," for which he received $5 for each performance. His case was postponed until November 23.

THE PSYCHOLOGICAL MOMENT HAS ARRIVED

The song that appeals to the Mothers, Sweethearts and Wives of our Brave Heroes

HERE IS YOUR COPY—WIRE OR CALL FOR YOUR ORCHESTRATION

All Aboard For Home Sweet Home
Words by ADDISON BURKHART
Music by AL. PIANTADOSI & JACK GLOGAU
Intro. Not too fast.
Vamp.
Voice.
Cheer up moth - ers dry your tears, He's com - ing back to you, Sweet - hearts you'll soon
When our boys sail up the bay, A great day that will be, They'll be more than
hear the cheers, For your he - ro true, Bat - tles roar he'll
proud to say, Hel - lo Lib - er ty, With joy our hearts
hear no more, Soon he'll sail from Fran - ce's shore, Now that he's paid the
will be filled, Soon our France we will re - build, For you've been true
debt, He owed to Laf - a - yette, He will say good - bye and cry:
blue, So now we say to you, "Au Re - voir" but not "Good - bye:"
Chorus.
All a - board for Home Sweet Home a - gain, To the girl I left be -
hind, I'll go sail - ing 'cross the foam a - gain What a wel - come
there I'll find, And the day that I re - turn to her I will
make that girl my own, Hel - lo dear home town, I'm home-ward
bound, All a - board for Home Sweet Home. All a - Home.
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"ALL ABOARD FOR HOME SWEET HOME"

The Song of the Moment

OUR BALLAD SUPREME

"MOON OF THE SUMMER NIGHT"

THE PRETTIEST BALLAD WRITTEN IN YEARS

BY ALLAN FLYNN

OH, WHAT A NOVELTY COMEDY SONG

"I LOVE HER AND SHE LOVES ME"

AN AVALANCHE OF LAUGHS

BY HARRY ROSE AND JACK GLOGAU

CHICAGO OFFICE
189 N. Clarke St.
GEO. PIANTADOSI Western Manager

AL PIANTADOSI AND CO., INC.

ASTOR THEATRE BUILDING, N. Y. C.

NEW YORK OFFICE
1531 Broadway
Corner 45th Street

BURLESQUE

PANTAGES IDEA FOR WHEEL GROWING

NEW YORK MEN INTERESTED

KANSAS CITY, November 16.—Reports here are that the idea of Pantages turning a number of his older houses into burlesque theatres, which was first mentioned several weeks ago, is being developed, with the vaudeville man coming more and more to like the idea. It has been pointed out to him that he could thus turn several houses now dark or running pictures, into regular dividend payers.

Eastern men have also been discussing the matter with Pantages at Los Angeles, it is said, and the name of Arthur Pearson has been mentioned in this regard. He is said to come from New York and to have had considerable burlesque experience. Another man named Kahn, who is also said to be very well known, is likewise reported to have been casting an eye at the proposition.

Outside of these names no others are obtainable at this time, although there is at least one theatrical man here who is willing to give the idea a try out. He is not nor never has been in the burlesque end of the business, but could be induced to take a chance with men who do know it backward and forwards.

When inquiry was made in New York at the office of Arthur Pearson, in the Putnam Building, he denied that he was the Pearson mentioned in the above despatch. He has a show "The Step Lively Girls," on the Columbia wheel and said that such a proposition as the Pantages houses was too far away to be handled from New York either by him or anybody else. Kahn could not be reached at the time of going to press.

GREY MADE ASST. MANAGER

DAYTON, O., Nov. 16.—Paul Grey, formerly of the Lyric Theatre, this city, is now the assistant manager of the Dayton Theatre, a new film house and one of the largest and finest in the State. It has a seating capacity of 2,500 on the orchestra floor and balcony, and a symphony orchestra of twenty pieces under the direction of Hewit Thomas, former conductor of the Circle Theatre, Indianapolis.

SWITCH AKRON DATES

Commencing this week, the Columbia Amusement attractions will play Akron the first three days of the week between Pittsburgh and Cleveland and Youngstown the last three days. Previous to this week the shows have been playing Youngstown first and Akron the last half.

GIVE PARTY FOR COLEMAN

PHILADELPHIA, Pa., Nov. 18.—Chas. F. Edwards, business manager of Harry Hasting's Big Show, has arranged a theatre party for the Bar Tenders Union No. 115, this city, on Thursday night, at the People's Theatre, in honor of his star, Dan. Coleman.

KATHRYN DICKEY GETS DIVORCE

CHICAGO, Nov. 16.—Kathryn Dickey, prima donna of James E. Cooper's "Sightseers," was this week granted an absolute divorce here from William Dickey, known in vaudeville as Dick Farnum, of the team of Caron and Farnum.

THEATRE HOTEL CLERK DIES

CLEVELAND, O., Nov. 15.—Herman A. Morvich died at Camp Sherman on Nov. 12. He was well known to burlesquers, as for years he was night clerk at the Moreland Hotel, this city.

NAZZARRO LOSES SUIT

Nat Nazzarro, Jr., lost his case against Peter S. Clark, owner of the "Oh, Girl" Company, which was tried last week in the Fourth Municipal Court.

Nazzarro sued to recover $250 damages for breach of contract. He was booked through his agent, Sol. Unger, to work at the Columbia Theatre the week of October seventh, in conjunction with the "Oh, Girl" Company. The contract stated that "I fully guarantee this act to give entire satisfaction."

After the first performance Clark considered that the act was not satisfactory, whereupon he cancelled it. Nazzarro, through his attorney, brought suit against Clark for a full week's salary. Clark was able to convince the court that the guarantee clause gave him the sole right to determine if the act was satisfactory or not. M. Straesman represented Clark.

BERNSTEIN SUIT WITHDRAWN

When Rube Bernstein's suit against Feiber and Shea came on for trial last week in the Municipal Court and the defendants refused to concede ownership or control of the Grand Opera House, in Erie, Pa., where Bernstein claims he was assessed $100, he discontinued the suit.

However, Leon Laski, attorney for Bernstein, and O'Brien, Malevinsky and Driscoll, attorneys for Feiber and Shea, have agreed that the matter in dispute be submitted to an arbitration committee consisting of three officials of the American Burlesque Association. One member will be chosen by each side and the third decided upon jointly. Bernstein has selected George Peck.

GOES WITH OPPENHEIMER

Chas. Crofts has been appointed agent of Joe Oppenheimer's "Broadway Belles." He started to work last week at the Empire, Hoboken. Crofts was ahead of "The Innocent Maids'" last season and closed to enlist in the aviation corps of the United States Army. He was on the Tuscania when it was sunk off the Irish Coast last Winter. He also saw service on the fighting line and was wounded. He was discharged from the hospital.

GIVE MIDNIGHT SHOW

CINCINNATI, Ohio, Nov. 15.—The epidemic ban was lifted early yesterday morning in this city after the theatres had been closed for the last four weeks. The "Maids of America," which was waiting in Dayton for the call, was compelled to charter electric cars to get to this city. On the way they had an accident which delayed them some time. However, they arrived here early in the evening and gave a midnight performance at the Olympic Theatre.

BOOK IN LAY-OFF

KANSAS CITY, Mo., Nov. 18.—The "Girls of the U. S. A." has booked in the lay-off next week between here and St. Louis. They play St. Joseph, Mo., Sunday; Ottumwa, Ia., Monday; Rock Island, Tuesday. The company has not been notified, as yet, where they play the balance of the week, but it is filled in.

SEARS BECOMES A FIREMAN

BETHLEHEM, Pa., November 16.—Bob Sears has been appointed Captain of the fire department for the United States Housing Company of this city. He was formerly ticket taker at the Olympic Theatre, New York, for several years.

JOINS SISTER ACT

Frankie LaBrack, soubrette of the "Star and Garter Show" last season, is now with a sister act in vaudeville. The act is known as Stanley and LaBrack. They opened on the Loew time last week.

HAVE TROUBLE WITH CHORUS GIRLS

REFUSE TO GO WEST

Managers last week reported trouble with chorus girls who are becoming more and more adverse to going West after they play in and about New York. In fact, the situation has become so bad that several of them think some action should be devised to make it impossible for a girl who refuses to go with a show after signing, to secure a position with another company. One instance in particular is that of the Fred Irwin show, nine girls of which close in Philadelphia next Saturday night.

Jersey City seems to be the turning point for many of them on the Columbia wheel, although companies leaving the Columbia to play West have been dropping them all the way down as far as Washington. The same condition pertains on the American wheel.

Many of the girls, it is said, turn around and get jobs with companies which are to play about and in New York, while others get places in the several stock companies that are running. Some, it is said, like to stay in New York because they have found they can do some picture work by being close to the studios.

GET DELAY FOR ANSWER

An extension of time in which to file an answer has been granted to the Columbia Amusement Company and the American Burlesque Association by House, Grossman and Voorhaus, attorneys for the Buckingham Theatre Company, controlled by the Whallens, of Louisville.

VIRGINIA WARE OUT OF CAST

Virginia Ware was taken suddenly ill with influenza last Thursday while her company, "The Best Show In Town," was playing the Casino, Brooklyn. She is confined to her home. Margie Winters is doing Miss Ware's work during her absence.

ALL HOUSES NOW OPEN

Minneapolis, St. Paul and Wheeling, on the American Burlesque Circuit, having opened this week, brings to an end the epidemic lay-offs on that circuit. Montreal, Youngstown and Akron opened this week on the Columbia Circuit, which leaves no more houses on that circuit closed.

NEW COMEDIAN APPEARS

Hy Janson, a black-face comedian formerly with the Milton Schuster Company, playing throughout the West and South, is making his first appearance in the East this week with the Jack Reid "Record Breakers."

BREAK IN VAUDE ACT

"Chuck" Callahan and Joe Read are breaking in a new dancing act for vaudeville. They will be known as Callahan and Read.

WESTON DOES VAUDE ACT

Joe Weston, formerly of the team of Weston and Symonds, who recently closed with the "Social Maids," is now doing a vaudeville act with Grace Eline.

COOPER SIGNS SOUBRETTE

James E. Cooper has signed Jean Brown, a soubrette now with the "Pacemakers," for one of his shows next season.

Burlesque News continued on Pages 29 and 31

"THE LONDON BELLES" IMPROVED WILL PLEASE MOST ANY AUDIENCE

Rose Sydell's "London Belles," at the Columbia this week, is a show of which both the owners and performers should be proud. It's the best "London Belles" we have seen in a long time and so far outclasses last year's show that there is no room for comparison. There are a few changes in the cast, but nearly all the principals are the same as last season. The entertainment is faster, and the principals work much better.

Geo. F. Hayes, as Sheriff Allspice, portrayed the "rube" character in his own clever way. In fact, he is working faster this season, and gets his lines over with better effect. The show has been written around him.

Al. Ferris, a new comer to burlesque ranks, proved himself a fast Hebrew comedian. He is an excellent foil for Hayes and his speed is responsible, in a way, for Hayes working faster.

J. Hunter Wilson and Eddie Smith opened as country boys and soon jumped into favor with their dancing. Wilson does several characters, as well as "straight," and he took care of all. He also is a hard worker.

Smith is doing a great deal more than last season and he shows up to much better advantage.

Steve Paul starts off doing "straight" in the first part. In the burlesque, he does a hair-lipped messenger boy and a bum. In these comedy roles, he even surprised his friends.

Dancing Kate Pullman leaped into favor at once. She offers all styles. Nothing in the line of dancing seems impossible to her. Miss Pullman is the soubrette of the company and is one of the best in burlesque. She can put a number over, is a hard worker and has a very pretty assortment of dresses. She makes many changes during the performance, one right after the other. Her all around work is most creditable.

Louise Hartman, prima donna of class, has improved greatly in her work since we last saw her. She is an unusually charming young lady, with a most pleasing personality. She has a voice fitted for a prima donna and renders her numbers with praiseworthy skill. She reads lines well, has a good stage presence and works nicely in scenes. Her wardrobe has been selected with most excellent taste. It is bright, attractive and rich looking.

Martha Richards is the ingenue, and she has her share of numbers, which she puts over nicely. She also does well in scenes and reads her lines satisfactorily. Her costumes are pretty and she displays a pretty figure in tights.

Bettie Williams and Gertrude O'Connor are in several scenes and numbers.

The book is called "Whoop Dee Doo." It is in two acts and six scenes. All take place in the country, except the last scene of the second act, which was a military camp with four different drops. This scene is effectively staged and well carried out, giving the show an excellent finale.

In the opening, the chorus girls make an entrance through the side of a large chicken, getting away from the usual openings.

Kate Pullman does a fine Russian dance early in the show that was generously applauded. The "table" bit worked out well with Ferris, Paul and Miss Richards.

Wilson and Smith did a mouth organ and dancing specialty that pleased. Another dancing specialty by Smith, Wilson and Miss Pullman went big. The latter finished by bumping across the stage on her shoulders.

A good scene between Hayes and Miss Hartman got results.

The bench bit with Ferris and Miss Hartman resulted in laughs.

The "buss" bit was amusing, as done by Hayes, Paul, Ferris, Miss Richards, two girls and the property man. This was followed by another style of dancing specialty by Miss Pullman which went big.

The "money" bit, by Hayes, Ferris and Wilson, worked out finely and was put over well.

Campbell has staged his models different this season and it is an improvement. The girls look better in the different poses.

A great soft shoe dancing act was offered by Smith, Wilson and Miss Pullman. They all wear dress suits and dance cleverly. It's a real classy act, dressed well and worth while.

Wilson and Smith offered a specialty in one called "The New Recruit." Wilson, as a captain of Marines, is recruiting, while Smith does a "dope." The act has good material. Wilson puts over a number with fine effect, but the finish is not strong enough as the act now stands. It can easily be rectified.

Ferris offers a singing and dancing specialty down near the finish of the show that went well.

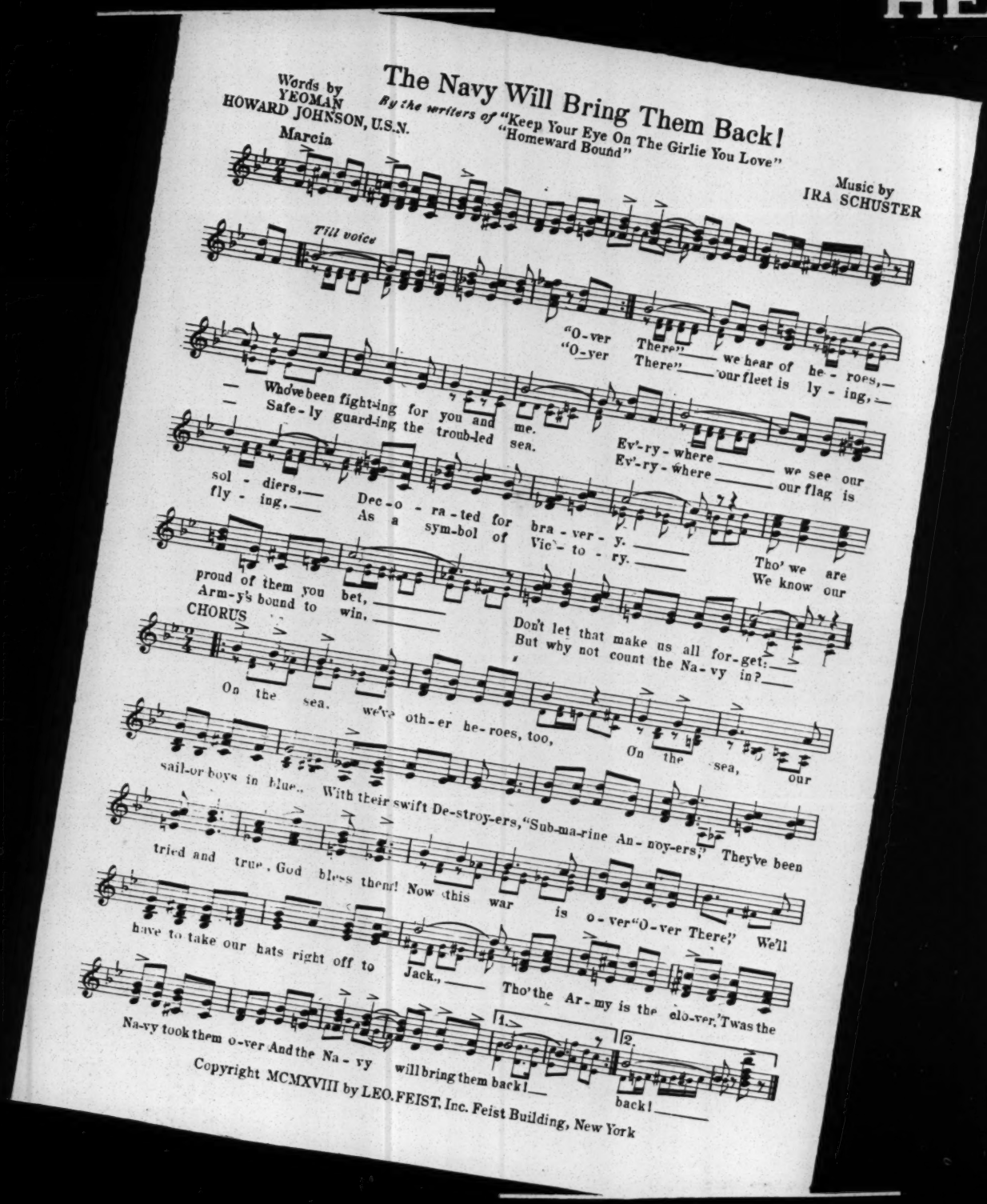
The girls in the chorus work well in the numbers and wear wardrobe which is second to none seen at the Columbia so far this season. The scenery is artistic and well designed, while the electrical part of the programme was well carried out. There were several stage waits Monday afternoon, caused, evidently, by the striking sets.

The "London Belles" is a show that will please any audience. It has good comedy, pretty scenery and costumes, catchy music, fine specialties and is fast.—SID.

THE THREE BLUE RIBBO

To prove that we felt peace and victory near at hand, we prepared and had ready t wo
hour of victory with material that fits the occasion. so

HERE ARE Y



The Navy Will Bring Them Back!

By the writers of "Keep Your Eye On The Girlie You Love" "Homeward Bound"

Words by YEOMAN HOWARD JOHNSON, U.S.N.

Music by IRA SCHUSTER

Marcia

Till voice

"O-ver There" we hear of he-roes,—
"O-ver There" our fleet is ly-ing,—

Who've been fight-ing for you and me.
Safe-ly guard-ing the troub-led sea.

Ev'-ry-where we see our
Ev'-ry-where our flag is

sol-diers,— Dec-o-ra-ted for bra-ver-y.—
fly-ing,— As a sym-bol of Vic-to-ry.—

Tho' we are
We know our

proud of them you bet,—
Arm-y's bound to win,—

CHORUS

Don't let that make us all for-get;—
But why not count the Na-vy in?—

On the sea, we've oth-er he-roes, too,
On the sea, our

sail-or boys in blue. With their swift De-stroy-ers, "Sub-ma-rine An-noy-ers," They've been

tried and true. God bless them! Now this war is o-ver "O-ver There," We'll

have to take our hats right off to Jack,— Tho' the Ar-my is the clo-ver, 'Twas the

Na-vy took them o-ver And the Na-vy will bring them back!— back!—

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The Rose of "No s L

Moderato Espessivo

Till Voice

Grow in life's gar-den fair,—
Down to the trail of woe,—

hours,— Lost in their fra-gran
sent her, Cheer ing the world be.

oth-er, Won-drou
Heav-en," We've learn

CHORUS

With Expression

There's a rose that grows on "No d,"

see,— Tho' it's spray'd with wi

gar-den of mem-o-ry.— It's th rose

work of the Mas-ter's hand,—

Red Cross Nurse:-She's the rose of "No d!"

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SPIRITUALLY BEAUTIFUL---THE MOST ICE

THE HITS THAT HIT HOME!

ORCHESTRATIONS IN YOU

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Holland Building

CHICAGO
Grand Opera House Building

KANSAS CITY
1125 Grand Avenue

SAN FRANCISCO
Pantages Theatre Building

CLEVELAND
308 Bangor Building

BUFFALO
485 Main Street

LEO. FE

135 W. 44th S e

I VICTORY SONG HITS!

wonderful songs in order that our professional friends could meet the awaited
songs presented here will speak for themselves.

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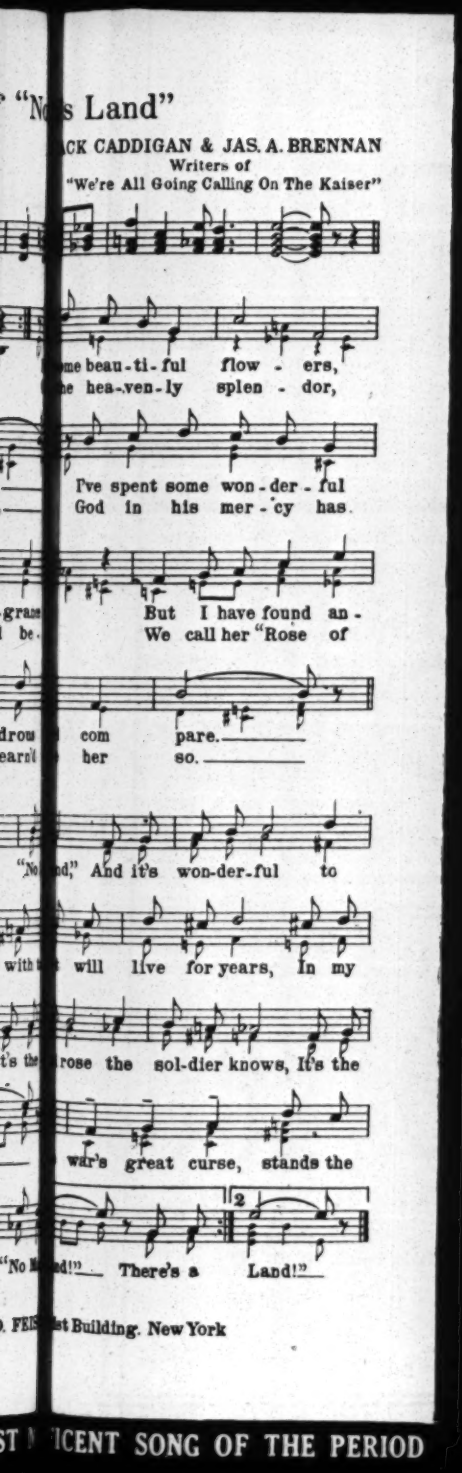
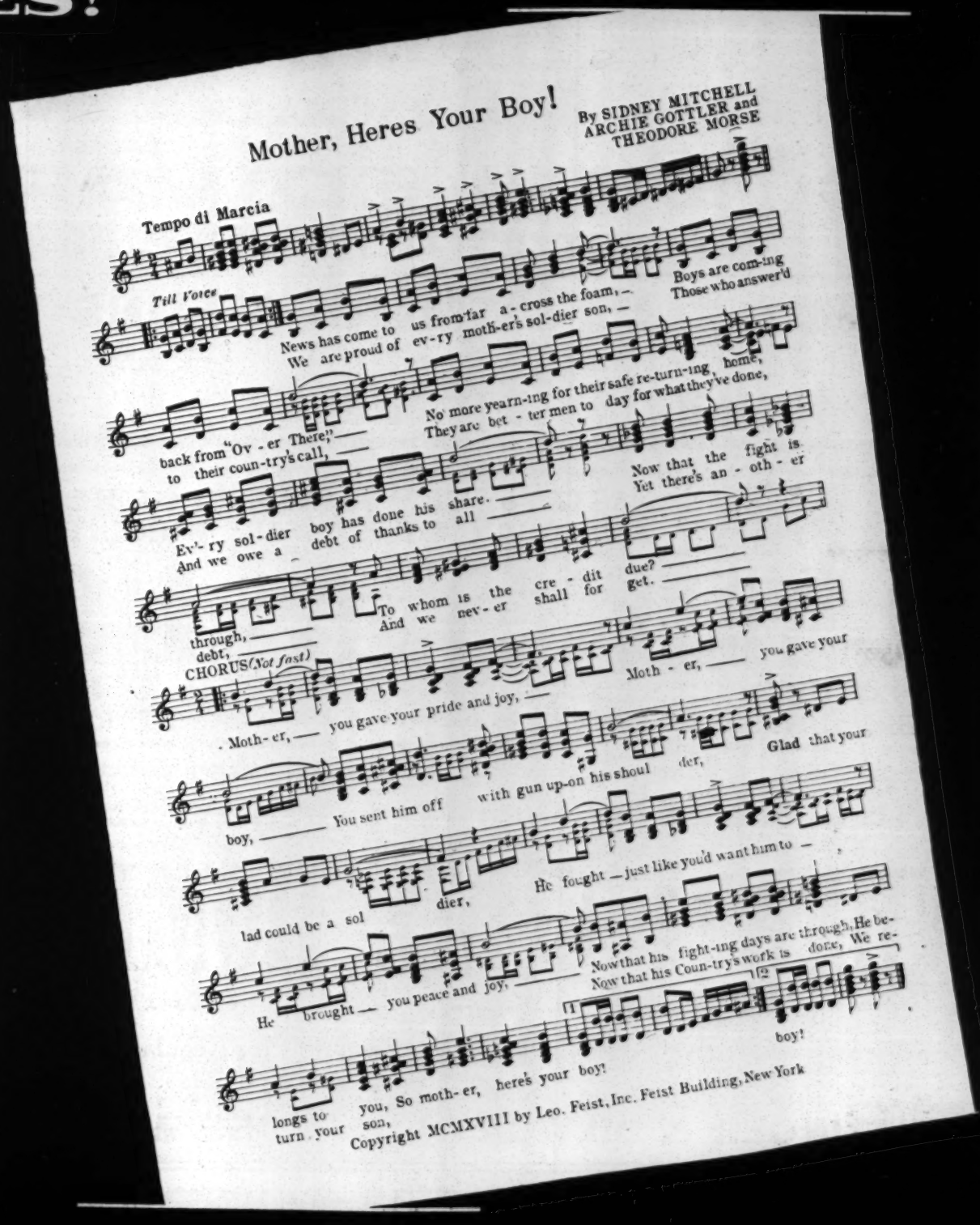

"s Land"
CK CADDIGAN & JAS. A. BRENNAN
Writers of
"We're All Going Calling On The Kaiser"
me beau-ti-ful flow - ers,
e hea-ven-ly splen - dor,
I've spent some won-der-ful
God in his mer-cy has.
But I have found an-
We call her "Rose of
com pare.
her so.
d," And it's won-der-ful to
will live for years, In my
rose the sol-dier knows, It's the
war's great curse, stands the
d!" There's a Land!"
t Building. New York


Mother, Heres Your Boy!
By SIDNEY MITCHELL
ARCHIE GOTTLER and
THEODORE MORSE
Tempo di Marcia
Till Voice
News has come to us from far a-cross the foam, — Boys are com-ing
We are proud of ev-ry moth-er's sol-dier son, — Those who answer'd
back from "Ov-er There," — No more yearn-ing for their safe re-turn-ing home,
to their coun-try's call, — They are bet-ter men to day for what they've done,
Ev'-ry sol-dier boy has done his share. — Now that the fight is
And we owe a debt of thanks to all — Yet there's an-oth-er
through, — To whom is the cre-dit due? —
debt, — And we nev-er shall for get. —
CHORUS (Not fast)
. Moth-er, — you gave your pride and joy, — Moth-er, — you gave your
boy, — You sent him off with gun up-on his shoul der, Glad that your
lad could be a sol dier, He fought — just like you'd want him to —
He brought — you peace and joy, — Now that his fight-ing days are through, He be-
Now that his Coun-try's work is done, We re-
longs to you, So moth-er, here's your boy!
turn your son, boy!
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ICENT SONG OF THE PERIOD

U KEY ARE NOW READY!

SONGS THAT THRILL YOUR AUDIENCE!

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BOSTON
181 Tremont Street

DETROIT
213 Woodward Avenue

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Lyric Theatre Building

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301 Chickering Hall

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Globe Theatre Building

NEW ORLEANS
115 University Place

NOTHING TOO GOOD FOR CUR BOYS IN THE SERVICE

THEY WILL BE RECEIVED WITH OPEN ARMS AND EVERYBODY WILL SHOUT WITH JOY, AND SING

WELCOME HOME, LADDIE BOY,

WELCOME HOME

THE LATEST AND GREATEST MARCH SONG WRITTEN BY

WILL D. COBB & GUS EDWARDS

since "GOOD-BYE, LITTLE GIRL, GOOD-BYE"

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1562 Broadway, N. Y. (Next to Palace Theatre)

THOS. J. QUIGLEY, Chicago, Ill., Schiller Bldg.
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C. CARPENTER, Jr., Detroit, Mich., 242 Griswald St.
GABE NATHAN, Superba Theatre, Los Angeles, Cal.
H. ROSS McCLURE, St. Paul, Minn., Emporium
MIKE McCARTHY, Minneapolis, Minn., 215 Pantages Bldg.
HAZEL D. NICHOLAS, Cleveland, O., 4th & Prospect Sts.
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JACK CROWLEY, Providence, R. I., 18 Belknap St.
FRED HARRISON, Baltimore, Md., New Reilly Hotel

FASTEST COMEDIANS ON THE AMERICAN BURLESQUE CIRCUIT

JOE **MARKS and COLE** EDDIE

FEATURED COMEDIAN WITH BROADWAY BELLES

BETTER THAN EVER STAR, BROOKLYN, NEXT WEEK

The Song of the Hour—The Greatest Ballad of the Day

WHEN I COME HOME TO YOU

Music by FRANK H. GREY, the Popular Writer of Many Successes.

Words by J. WILL CALLAHAN, Author of the Famous "Smiles"

A worthy successor to the "Long, Long Trail." Send now for Regular Copy and Orchestration to recognized professional singers.

HUNTZINGER & DILWORTH 159 W. 57th St., New York

MAX **McDONALD** AND HAZEL **CLEVELAND**

"CLASSY CONVERSATIONALISTS"

LOEW CIRCUIT Direction—JOE MICHAELS

PAUL **NEVINS & ERWOOD** RUBY

IN A NEW ACT—"SOME BEAR"

ESTELLE SULLY

The Black-Eyed Susan of Vaudeville

Formerly Five Sullys. Direction—Bruce Duffie

SUE STEAD

SINGING, WHISTLING COMEDIENNE

MELODY LANE

MUSIC MEN PROTEST AGAINST ASSOCIATION

Members of Old Order Say Proposed New Organization Would Wreck the National Association.

The plan to launch a new organization among music publishers struck a snag in the shape of a strong protest from members of the old National Association of Music Publishers registered at a general meeting of music men held on Friday in the offices of the Vaudeville Managers' Protective Association.

The new organization fostered by Milton Weil of the Music Trades and Musical America companies is to be a big association taking in the entire list of musical industries and by means of committees settle all disputes, differences and business questions of the music trade.

A number of committee meetings have been held recently and resulted in the big general meeting of last Friday which was largely attended. Music men from New York, Philadelphia, Boston and other cities attended and matters were running along smoothly when the protest from the old association men broke out. The members of the old association saw in the launching of the new organization the complete wiping out of their society which has been in existence for considerably more than a quarter of a century. They resented the forming of the new association and expressed the opinion that it was a needless plan.

This started an argument and assertions that the old organization, in spite of its age, had done comparatively nothing in its entire career to remove the evils of the music business or to assist in putting the industry upon a higher and better plane, were freely made.

According to one of the speakers, who grew warm over the subject, the extent of the activities of the old organization were confined to meeting once a year, electing officers, partaking of a banquet at one of the big hotels and then solemnly adjourning.

The suggestion that the proposed new organization be merged with the old one was lengthily argued and finally given up as the supporters of each persistently refused to give over to the other.

Members of the old order insisted that their organization was equipped in every way to handle all the plans and advanced ideas of the promoters of the new one, and that there existed not the slightest excuse or reason for the formation of another organization among publishers.

It was finally decided that a committee be appointed to meet the officers and directors of the old organization and go into the matter in the hope that some definite arrangement can be made.

The committees will meet on Monday, Nov. 25, and their action will doubtless settle the future of the proposed new organization.

BIDE DUDLEY IN VAUDEVILLE

Bide Dudley, who conducts a theatrical column in the Evening World and writes songs as a side line, broke in a new vaudeville act in Croton Falls last week.

Bide appeared as a single entertainer, and was billed as the Poet Humorist in Illustrated Songs and Talkalogue.

SONGWRITERS RESUME TOUR

Wolfe Gilbert and Anatol Friedland have resumed their vaudeville tour which was interrupted by the epidemic, and are this week appearing in Minneapolis.

The theatres in this city were closed for a period of five weeks.

BRYAN WRITES "MADELON" WORDS

Al. Bryan has written the American version of the French song hit "Quand Madelon," recently released by Jerome H. Remick & Co.

OLD TEAM WRITES GREAT SONGS

Harry Von Tilzer and Andrew Sterling, one of the oldest and most successful song-writing teams in the entire country, have, since they reunited a few weeks ago, turned out some of the best songs of their entire career.

Three of the new ones have started out like country-wide hits.

EDDIE PORRAY IS IN FRANCE

Eddie Porray, the songwriter and pianist, formerly with the Chas. K. Harris house, is now in France with one of the Overseas Theatre League Units.

The unit with which Porray sailed is called the Songbirds, and numbers among its members Ida Brooks Hunt, the prima donna; Bessie Leonard and Jello Call.

SULLIVAN HAS SONG HIT

A big hit in the new Justine Johnston show, "The Victory Girl," which opened on Thursday night at Stamford, Conn., is the song "Kisses," by Alex. Sullivan, a New York newspaperman, and Lynn Cowan, a vaudeville performer.

McCarthy & Fisher are the publishers of the new number.

VON TILZER SONGS FEATURED

A number of vaudeville's headliners are featuring new songs from the catalogue of Harry Von Tilzer. Among the best known singing acts that are using new numbers from Mr. Von Tilzer's pen are Lillian Shaw, Leo Beers, Fritzi Scheff and Jimmie Hussey.

NEW CENTURY SHOW FINISHED

The New Century Roof Show is finished and rehearsals are being held daily. Joe McCarthy and Harry Tierney, who have written the words and music of the piece, have a number of songs which are expected to score big hits when the piece is presented.

SCHWARTZ WRITING TWO SHOWS

Jean Schwartz, who recently signed with Jerome H. Remick & Co., is writing the music for two Shubert productions. They are "Monte Cristo, Jr.," the new Winter Garden piece, and a new musical play in which McIntyre and Heath are to be starred.

TUCKER FEATURES HARRIS SONG

Sophie Tucker and her clever jazz band, are featuring two of the recent publications from the Chas. K. Harris house. They are "Ev'ry Body Shimmies Now" and "I'm Trying To Teach My Sweet Papa Right From Wrong."

"JIM" HAS NEW VERSION

Harry Von Tilzer has completed and published a new version of his new song "Jim," which is particularly appropriate for these days of peace. The new version is being sung by many of vaudeville's best singing acts.

MUSIC MEN AT BANQUET

The Greater New York Music Publishers and Dealers' Association held a banquet at the Hotel McAlpin last night which was one of the largest attended and biggest affairs ever given by the organization.

FEIST HAS NEW PEACE SONGS

"The Navy Will Bring Them Back" and "Mother, Here's Your Boy" are two new songs of peace released this week by the Leo Feist house. Both are being featured; by many of vaudeville's best known singers.

RAY WALKER RETURNING HOME

Ray Walker, the songwriter and pianist who went to France several months ago with one of the Oversea Theatre Units, is now on his way home.

BAN IS STILL ON ALL GERMAN MUSIC

End of Hostilities Will Not Revive German Operas or Permit Playing Compositions of Living Composers.

The ending of hostilities is to have no effect on German music insofar as the raising of the ban on the singing of the operas of the composers of that country or the performing of the works of any of their living composers by the big concert orchestras.

At the Metropolitan Opera House it was stated that the schedule of performances for the present season was arranged and that no changes of any sort would be made.

Wagner, the only composer whose works would even be considered for production, is not on the program for the coming season, and it is far too early to make any prediction as to what will be done in the years to come.

Felix F. Leifels, secretary and manager of the Philharmonic Society of New York, in speaking of German music, said:

"There has never been any real taboo in New York, or even in France, on German music as such. We have been playing the compositions of the old German masters right along. We have refrained from producing the compositions of living Germans only. There will be no deviation from that rule until the American people demand it. The actual taboo on German compositions has related to operas, and that had to do more with the spoken language than with the music."

"YOU CAN'T BEAT US" SCORES

J. Keirn Brennan and Ernest R. Ball wrote a splendid song recently, "You Can't Beat Us If It Takes Ten Million More." It was one of the most stirring march songs imaginable, and at once proved a tremendous hit. They have changed the title and the words, and now the song is "You Can't Beat Us, For We've Never Lost a War." Needless to say, the demand has been doubled for the song now, for it is one that meets the wonderful requirements of the moment in a particularly thrilling and inspiring fashion. "You Can't Beat Us" has already become a popular slogan, thanks to the extraordinary popularity of this excellent song, published by M. Witmark & Sons.

POPULAR SONG IN GRAND OPERA

During a performance of "The Daughter of the Regiment" at the Metropolitan Opera House last week Frieda Hempel, the prima donna, sang "Keep the Home Fires Burning." This is the first known instance on record wherein a popular song has been introduced in an operatic performance at the Metropolitan.

LEAVES TO GET MARRIED

Ruth Deutsch, who, for the last seven years, has been in the T. B. Harms executive office, left last week to marry Leo Aronson. A check for $500 was the wedding present given to her by Max and Louis Dreyfus, heads of the firm.

GIDEON WRITING LONDON REVUE

Melville Gideon, the American songwriter, who for the past seven years has been living in London, has been engaged to write the music for the new Drury Lane Revue.

HENRY BURR TO PUBLISH

Henry Burr, the phonograph singer, has formed a music publishing company capitalized at $15,000. Burr is looking for offices in the Times Square district.

PAULL HAS PEACE MARCH

E. T. Paull, the march writer, has recently issued a new number entitled "Herald of Peace."

BAKER ASKS NATION TO SING

Members of the President's Cabinet and Governors of several States will take a personal part in the National Victory Sing which will be held under the auspices of 7,000,000 members of the National Council of Women in every community of America on Thanksgiving Day.

The entire nation is asked to join in singing "The Star Spangled Banner" at the same hour—4 o'clock Eastern time.

SCORES WITH FEIST SONGS

Master Bandy, of the Bandy dancing act, is scoring a big success with singing "Belgian Rose," "The Rose of No Man's Land" and "Would You Rather Be a Colonel With An Eagle On Your Shoulder?"

All these numbers are from the catalogue of Leo Feist, Inc.

DAMROSCH GOES INTO ARMY

Dr. Frank Damrosch has accepted a commission in the United States Army to serve in connection with musical matters on the General Staff in Washington. In consequence of this the Musical Art Society, of which Damrosch is conductor, has sent notices to its members and subscribers that its concerts for the season are cancelled.

SOLDIER PLAY IS TOURING

"You'll Like It," a comedy, as produced by Norman Hackett, dramatic director of Camp Dix, is now on tour in several cities of New Jersey, by approval of the commanding general at that camp, Major U. S. Scott. Private William Sully, who staged the piece, is featured, with an all-star soldier cast in support.

NEW BALLAD SCORES HIT

"When I Come Home to You," a new ballad by Frank H. Gray with words by J. Will Callahan, author of "Smiles," is already safe in the hit class. The new song, well written and melodious, is being featured by scores of well-known singers, all of whom are meeting with big success with the new number.

SPIRESCU LEFT $3,500

Oscar Spirescu, former conductor of the Strand orchestra, left an estate valued at $3,500, according to papers filed in the Surrogate's Court last Friday, when his widow was appointed administratrix of the estate.

HEINZMAN OUT OF G. & F. CO.

John Heinzman, who has been connected with the music publishing firm of Gilbert & Friedland, Inc., in the capacity of professional manager, severed his connection with that company on Saturday.

FEIST SONG AT BENEFIT

Andrew Mack at the big united Friars' and Lambs' benefit held at the Metropolitan Opera House on Sunday night scored a big hit with the new Leo Feist song, "The Rose of No Man's Land."

LITTLE BILLY A RIOT

Little Billy at the benefit held on Sunday night at the Metropolitan Opera House was a riot in the big minstrel first part where he introduced Joe Maxwell's "Boogie Boo Man."

COHEN HAS FOUR SUCCESSES

Meyer Cohen has four new and successful songs in "That's What God Made Mothers For," "My Mary's Eyes," "Somebody Stole My Gal," and "My Syncopated Melody Man."

COHEN SONGS IN MINSTRELS

Meyer Cohen has three successful songs in the Gus Hill Lady Bountiful Minstrel Company. They are scoring successfully in the show.

TELEGRAMS FROM

BLANCHE RING
MARYLAND THEATRE, BALTIMORE, MD.
"Crazy About 'Happy.' Please Send All the Extra Catch Lines You Have. Many Thanks."—*Blanche Ring.*

WELLINGTON CROSS
KEITH'S THEATRE, BOSTON, MASS.
"Ev'rybody's Happy" Is a Riot. Advise You Go After Song Heavily. Best Regards."—*Wellington Cross.*

THE LIVELIEST, HAPPY-GO-LUCKY SONG EVER WRITTEN

EVERYBODY'S HAPPY NOW

It cheers your manager, your leader. It makes your audience feel cheerful enough to cheer you again and again, and that makes you feel cheerful. Lead sheet and words ready

I KNOW WHAT IT MEANS TO BE **LONESOME**

SOME "MEAN" BALLAD—SOME TUNE—SOME LYRIC

ALL THE "JAZZ" KINGS ARE SINGING THIS ONE

PEACH JAM MAKIN' TIME

ALL BY KENDIS, BROCKMAN & VINCENT, AND NOT ONE A WAR SONG

KENDIS, BROCKMAN MUSIC CO., Inc., 145 W. 45th St., N. Y. NAT. VINCENT, Prof. Mgr.

WILL **GRUNDY** AL. **& YOUNG**
TWO CHAUFFEURS
Singing, Dancing and Comedy Direction—HARRY SHEA

Bert Howard & Elsa Graf
IN
THE JUGGLER'S DREAM
BOOKED SOLID Direction—EDW. S. KELLER

BILL **WALMSLEY** and NELL **LEIGHTON**
In "SIMP-SON" 14 Minutes of Fun in "One."

GEO. W. TOWNSEND
In "KING BOLO"
AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

RUTH GOODWIN
THE SINGLE GIRL WITH THE DOUBLE VOICE

BILLY AND IRENE TELAAK
Direction—FRANK DONNELLY

MABEL **THE BELLDAYS** BILLY
Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,
introducing "THE LADY OF THE FALLS"
Direction—ROSE & CURTIS

FEATURING THEIR OWN SONGS AND JAZZ FINISH
EDNA & MACEO PINKARD
IN "BLUES ASSASSINATORS"
Communicate with us, care of Shapiro, Bernstein & Co., New York City

NORTHLANE, RIANO AND NORTHLANE
"MODISTE SHOP A LA CABARET" Direction PETE MACK

DICK **MILLER & VANCE** MURIEL
U. B. O. TIME Direction, LEW GOLDER

OLIVE MAY
IN SONGS DIRECTION—JACK MANDEL

HOUSELEY, NICOLAS & DEEN
IN "HIS LEMON-SINE"

COSTUMES CREATED BY ALVORA DIRECTION—MR. CHAS. J. FITZPATRICK

TOM LEWIS has signed for the new Wintergarden show.

Ed. Walters has been added to the cast of "Roads of Destiny."

Bennie Davis, reported dead, is now playing in Blossom Seeley's act.

Joseph Klaw, who has been critically ill with pneumonia, is now recovered.

Roland Burke Hennessy is the father of another baby. This is his third child.

Maurice Diamond and **Helen McMahon** had a baby girl born to them last week.

Beverly Juneau, a moving picture actress, was fined $35 for speeding last week.

Marion Sitgreaves has been given the role of Angelica Pennington in "Gloriana."

Eadie and Ramsden replaced the Ferraros at the Alhambra on Monday of last week.

Don Barclay has replaced William Kent in the role of Uncle Tody in "Ladies First."

Norval Keedwell has signed for Oliver Morosco's latest production, "Cappy Ricks."

Eduardo, the Spanish dancer with the Bessie Clayton act, is the father of a girl, born last week.

Frank Hurst opens in two weeks with the Bessie Clayton act, taking the place of Jimmie Casins.

Augustin MacHugh, the playwright, sailed for France last Saturday as a K. of C. secretary.

Gertude Shannon made her American debut last Saturday night in "The Mikado" at the Park Theatre.

Harvey J. Maxwell has joined the cast of "Chin Chin," to play a character part and manage the stage.

J. H. Barnes is to stage "Betty at Bay," an English play which the Shuberts will produce in the near future.

Marie Dressler opens her patriotic six weeks' tour of the Liberty Theatres at Camp Devens on December 2.

Rosa Poncelle made her debut at the Metropolitan Opera House last Friday in Verdi's "La Flora del Destino."

Fred W. Peters and Kirby Davis have been added to the cast of "Back to Earth," the new Charles Dillingham piece.

George W. Winnett, the playbroker, has been ill with a severe cold and confined to his home for more than a week.

Constance Collier is leaving the cast of "The Ideal Husband" because of the death of her husband, Julian L'Estrange.

Leon Gordon has received a cable from Paris from Maurice Le Blanc to dramatize his novel, "The Teeth of the Tiger."

Loretta Claxton has lost both her mother and father, the former having died on Oct. 31 and the latter on Nov. 10.

John H. Brewer, well-known English actor, has arrived in New York to play in J. M. Barrie's comedy "Dear Brutus."

George Skipper, of Skipper and Castrup, left early this week for Cincinnati to bury an infant son who died on Saturday.

De Lyle Alda and **Eva Lynn,** formerly of "Katinka," have been engaged as principals for the new "Midnight Frolic."

Louis Mosconi's injured foot having been healed, the act known as Mosconi Brothers will open in two weeks at the Alhambra.

ABOUT YOU! AND YOU!! AND YOU!!!

Manager Farrish, of the Camp Sherman Liberty Theatre, has a permanent subscription list of regular patrons of his theatre.

Grace C. Russell, who was a member of the "Hitchy-Koo" company last season, has just joined the "Somebody's Sweetheart" company.

Jules Lavett mourns the loss of his father, who died November 9 at the Mt. Sinai Hospital, New York, aged sixty-seven years.

Sylvia Jason has been engaged by the Shuberts for "Little Simplicity." She last appeared in the late Anna Held's "Follow Me."

Rose Beaumont, in private life Mrs. Billy B. Van, started a twenty-five-week tour of the Liberty Theatres with her sister last week.

William Gray has been appointed manager of the Grand Opera House in Kansas City by Klaw and Erlanger. He took charge last week.

Edmund D. Moses, well known in stock, is ill with pneumonia at Camp Sheridan, Montgomery, Ala. His wife and parents are at his bedside.

Ike Hope, who formerly managed the Bernhardt show on the road, has been engaged to manage "Head Over Heels," the Mitzi show, on tour.

Sidney Claire, of Morton and Claire, came down from Saranac Lake last week and surprised his friends by tilting the scales at 176 pounds.

Abe Selig is doing the trade journal publicity work for the United War Work campaign, he having been lent to the campaign by William Fox.

Jack Inglis, formerly of the two-act known as Duffy and Inglis, opened for William Fox Monday at the Crotona Theatre in a new single act.

Ben Hendricks, who is appearing in "Little Simplicity" at the Astor Theatre, lost his youngest son last week, the death resulting from heart trouble.

Janet Beecher has been added to the cast of the Women's War Relief play, "When a Fellow Needs a Friend," by Harvey O'Higgins and Harriett Ford.

W. D. Brookover, manager of the Orpheum at Zanesville, Ohio, has changed the policy of his house from stock and "tab" shows to vaudeville and pictures.

Al Young, formerly a property man at the Empire Theatre, has been wounded in battle, but has recovered sufficiently to be sent to the south of France to convalesce.

Theodore Kremer, author of forty-nine melodramas, will soon return to the game and is ready to begin producing again. A. H. Woods will probably handle the plays.

Charles Coleman, a former member of Sir Herbert Tree's company at the New Amsterdam, is now a lieutenant in the British Royal Artillery and fighting in France.

The Duncan Sisters have been routed over the U. B. O. time for thirty-five weeks, opening at Shea's, Buffalo, on Monday next. Their representative is Alf. T. Wilson.

Alexander Carr was last week made defendant in a divorce suit brought by his wife on statutory grounds. The action was brought in the Supreme Court at Mineola, L. I.

Arthur Wagner, pianist for the Ford Sisters, started for Seattle last Saturday to join the act there. He left the act at Minneapolis five weeks ago to go into the army.

Bessie McCoy Davis had an attempt made to burglarize her home at Pleasantville, N. Y., last week, but the culprits were frightened away and raided, instead, the next house.

Shirley Kellogg has been requested by Colonel Gibson, Red Cross Commissioner in France, to appear in Paris on Thanksgiving Day at an entertainment for wounded soldiers.

Norma McLeod, who said she was a film actress, was arrested and charged with forgery last week. Magistrate Ten Eyck in the West Side Court held her in $2,500 bail for the Grand Jury.

Haley and Noble, the **Three Bernard Girls, Sherman De Forest Company, Rosetta and Company, Joe and Agnes Riley** and **Dell and Gliss** are the acts with Jack Shea's Show this season.

Sergeant Violet Stroud, who has sold $3,000,000 of Liberty bonds during four campaigns, arrived here from Buffalo last week to organize an act which is to be known as the Stroud Trio.

Henry E. Dixey lost his suit for $6,000 against the Punch and Judy Theatre when the action was dismissed in the Supreme Court last week. He was assessed the costs of the action, $108.85.

Fan Haggerty, Dorothy Smoller, Marie Hallowell, Florence Brown and **Adelaide Fiset,** playing in "Head Over Heels," have been placed under contract for five years each by Henry W. Savage.

Duncan MacDougal gave a lecture on "Shakespeare; Revolutionary Socialist," last week at 20 East Fourteenth street. He was formerly manager of the People's Repertory Theatre, London.

Bert Williams will have a conspicuous part in the new midnight frolic which will receive its first performance on Thanksgiving night. He will sing some new songs and present some monologues.

Lieutenant John Phillip Sousa, naval bandmaster, is confined to his home at Port Washington with an ear ailment which he contracted while marching in a recent Chicago Liberty Loan parade.

Beulah Livingstone has been appointed press representative for the film "A Romance of the Air," in which Lieutenant Bert Hall, the last but one of the La Fayette Escadrille survivors, is being featured.

Gada Leary, leading woman for Chauncey Olcott, is the heir to an estate in Ireland valued at $42,000, but, due to the fact that English taxes are so high now, she has been advised not to claim it until after the war.

Tamaki Miura, the Japanese prima donna, now playing "Butterfly" with the Chicago Grand Opera Association, will give a patriotic concert Thanksgiving day at Camp Grant. Mme. Miura gives her services gratuitously.

Sam Bernard, Louis Mann, Al. Jolson, Nora Bayes, Belle Baker, Ed. Wynn and **Andy Rice** are among those who will appear at the benefit performance of the New York Infirmary on the night of Nov. 24 at the Hudson Theatre.

Arthur Hopkins is directing the new play by Harvey O'Higgins and Harriet Ford, "When a Feller Needs a Friend," which will be produced next Sunday for a benefit performance under the auspices of the Stage Women's War Relief.

George Primrose, one of the few old-time minstrels left, is critically ill at the Roosevelt Hospital following an operation for stomach trouble. The operation has been as successful as might be expected and he has a fighting chance for recovery.

Harold J. Binney, who was stricken with double pneumonia following an attack of influenza, has recovered after a five weeks' illness and is again directing his latest film production, "Velvet and Rags," in which Vangie Valentine is being featured.

Malcolm Morley, last seen in New York in William Faversham's production of "Misalliance," has temporarily left the stage. He has gone to Santa Barbara, Cal., where he is appearing as Margarita Fisher's leading man for the American Film Company.

Charles Bengar, of the King Musical Company, Lyric Theatre, St. John, N. B., played the part of the Kaiser in the recent victory parade there. He rode astride a bony animal led by four returned soldiers with a rope tied around his neck, shouting "Mercy—Kamerad."

Nora Bayes, Donald Brian, Earl Fuller's jazz band, **Kramer and Morton, Lew Lockett and Emma Haig, De Haven and Nice** and **Melinger and Meyer** appeared last week at the Casino Theatre for the entertainment of men in uniform under the auspices of the War Camp Community Service.

Whiting and Burt, Laurie and Bronson, Sam Ash, Forrest Huff, Fritzie von Busing, Carl McCullough, Kitty Doner, Johnny Berkes, Robert Dale, Irene and Constance Farber, Charles King, Phil Baker, Mayelle and Manthey and **Julie Kelety** are among those who appeared at the Sunday concert at the Winter Garden.

William Gillette, Sam Sothern, Louis Calvert, Grant Stewart, John H. Brewer, Hilda Spong, Harriet Otis Dellenbaugh, Violet Kemble Cooper, Elsie Mackay and Helen Hayes are in the cast of "Dear Brutus," now under rehearsal under the direction of Iden Payne.

Frank McIntyre, the comedian, who has just completed the Rex Beach picture, "Too Fat to Fight," has offered to appear in all Camp Liberty theatres where this picture will be shown. This picture has been secured for camp presentation through the patriotic co-operation of the Goldwyn Pictures Corporation.

The **Le Mont Trio,** the **Clover Leaf Trio, Fred Lorraine** and company, **Ray L. Royce, Keene and Williams, Allan, Clifford** and **Barry,** the **Bison City Four, Bond** and **Wilson, Marie Stoddard,** the **Apollo Trio,** and **Dan Frush,** English bantam pugilist, appeared at the show at the Liberty Theatre at Camp Upton last Sunday night.

Dixie Compton, who appeared in films with **Fatty Arbuckle** about a year ago, is being sought by Attorney Augustus Drier, through whom she brought an action for breach of promise, some time ago, against Albert E. Petter, who, she alleged, had damaged her affections to the extent of $50,000. Since that time, however, her attorney has heard nothing from her and, with the case on the calendar ready to be tried, he is about to appeal to the police to aid him in finding some trace of her.

Willie Berger, a booker with the Western Vaudeville Managers' Association, and Harry Santley, also known among booking circles, were among the last theatrical men in Chicago ordered to army cantonments for training. They were instructed to entrain for Texas at 6.15 Monday evening, when orders were received from Washington cancelling further entrainments to army camps. Both were honorably discharged from the army, given one day's pay and became veterans of the world greatest war without donning a uniform.

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VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Chrystie McDonald—Wellington Cross—"What Girls Can Do"—Le Leon & Davis.

Riverside—Laurie & Bronson—Nan Halperin—Susan Tompkins—Mastersingers—Geo. White & Co.

Colonial—Rae Elinore Ball—Emmy's Pets—Martyn & Florenz—Fred Allen—Gertrude Hoffman—Green & Parker—Henry Lewis.

Alhambra—The Brightons—O'Gorman Brothers—"Work for Uncle Sam"—Belle Baker—Jimmy Hussey—Bessie Clayton & Co.—Milo—Olympia des Vall.

Royal—Johnny Burke—The Brightens—Dooley & Rugal—Wm. Thompson & Co.—Avon Four.

BROOKLYN.

Bushwick—Chic Sale—Harry Carroll—J. C. Hack & Co.—Four of Us—"Gladiators"—Scotch Lads & Lassies—Valerie Bergere—Watson Sisters.

Orpheum—Helen Ware—Frank Crummit—Ruth Roye—Eddie Leonard—Mr. & Mrs. Barry—Frisco—Garcinetti Bros.—Eddie Leonard.

BOSTON, MASS.

Keith's—Ethel Hopkins—Al & Fannie Stedman—Espe & Dutton—Diane & Rubini—Lucille Cavanaugh—The Langdons—Bert & Lottie Walton—"Ideal"—Moss & Frye.

BUFFALO, N. Y.

Shea's—Frank Dubson—Nordstrom & Pinkham—Sylvia Clark—Duncan Sisters—Ed Morton—Cartmell & Harris.

BALTIMORE, MD.

Maryland—Chas. Grapewin—Joe Jackson—Johnny Singer Co.—Seven Honey Boys—Sam Herne—Blossom Seeley.

COLUMBUS, OHIO.

Keith's—Mazie King—Maurice Burkhart—Jessie Standish—Howard's Ponies.

CINCINNATI, OHIO.

Keith's—Van & Schenck—Herman Timberg—Harold Dukane—Mignon—J. C. Nugent—H. & A. Seymour.

CLEVELAND, OHIO.

Keith's—Lillian Shaw—Caites Bros.—Jack Norworth—Stanley Gallini—Eddie Foy.

DETROIT, MICH.

Miles—Four Ankers—"Maid of France"—El Cleve—Nitta-Jo—Adair & Adelphi—Arnaut Bros.—Walker & Texas—Beaumont & Arnold.

DAYTON, OHIO.

Keith's—Doogan & Raymond—Lillian Fitzgerald—Doc O'Neil—Rooney & Bent—Five Pandurs—Hermine Shone.

ERIE, PA.

Keith's—Bob Hall—Maude Earle & Co.

GRAND RAPIDS, MICH.

Keith's—Four Haley Sisters—Miller & Capman—Stuart Barnes—Four Boises—Gruber's Animals—Adams & Griffith.

HAMILTON, CAN.

Keith's—Frank Gaby—Williams & Wolfus—"Playmates"—Gray & Byron—Raymond Wilbert—Lady Alice's Pets.

INDIANAPOLIS, IND.

Keith's—Clifford & Wills—Leo Zarrell Co.—Bert Swor—Maude Muller.

LOWELL, MASS.

Keith's—Quinn & Coverly—Hector—Jas. Thompson—Gypsy Songster—Ralph Smalley—"Nowadays"—Asahi Troupe.

LOUISVILLE, KY.

Keith's—"In the Dark"—Weber & Rednor—Juliet—Ishikawa Japs—Rice & Werner—Rajah.

MONTREAL, CAN.

Keith's—Four Harmony Kings—Burley & Burley—"American Ace"—"Stampede Riders"—"Fixing the Furnace"—Claire Vincent & Co.

PORTLAND, ORE.

Keith's—Parsons & Irwin—The Sharrocks—Retter Bros.—Halliday & Willette—Maria—"Song & Dance Revue."

PHILADELPHIA, PA.

Keith's—"Hands Across Sea"—The Duttons—Helene Davis—Lew Hawkins—"Crosby's Corners—The Van Cellos—Lochman Sisters.

PITTSBURGH, PA.

Keith's—Theo. Kosloff—Mme. Chilson Ohrman.

PROVIDENCE, R. I.

Keith's—Muriel Window—Trixie Friganza—Mehlinger & Meyers—Billy Watson—Josie O'Moore—The Bandys—Santi—Bruce Duffett Co.

ROCHESTER, N. Y.

Keith's—Wm. Ebs—Robbie Gerdone—James & Bonnie Thornton—Ben Byer & Co.—Crawford & Broderick—J. & A. Keeley—Norton & Nicholson—Sophie Tucker.

TORONTO, CAN.

Keith's—Jas. Lucas & Co.—Blanche Ringe—Dave Roth—O'Connel & Blair—Gardner Three—Jones & Greenlee—York's Dogs.

TOLEDO, OHIO.

Keith's—"Weaker One"—Chris. Richards—Helen Jackley—Lee & Cranston—The Miracle.

WASHINGTON, D. C.

Keith's—Keban Japs—Harry Breen—Beatrice Herford—Tarzan—Sheehan & Regay—Fritzi Scheff—Morton & Glass.

YOUNGSTOWN, OHIO.

Keith's—Howard & Clark Revue—Joe Cook—Three Daring Sisters—Six Kirksmith Sisters—Dooley & Sales—Chadwicks—Jas. Cullen.

ORPHEUM CIRCUIT

CALGARY, CAN.

Orpheum—Six Kirksmith Sisters—Jennings & Mack—Bert Fitzgibbon—Courtney Sisters—"The Sea Wolf"—Archie & Gertie Falls—Gliding O'Mearas.

DULUTH, MINN.

Orpheum—Sarah Padden—Gigy & Vadie—Grace Nelson—Leo Beers—Cameron De Vritt & Co.—Blands—Geo. Le Maire.

DES MOINES, IA.

Orpheum—Mack & Lockwood—Fisher Hawley—Irene & Bobby Smith—Tracey & McBride—Eddy Duo—Florence Tempest.

DENVER, COLO.

Orpheum—Mme. Doree's Celebrities—Holmes & Wells—Julius Tannen—Jack Alfred & Co.—Sylvia Loyal & Partner—Imhof, Conn & Corrine—Yvette & Saranoff.

KANSAS CITY, MO.

Orpheum—Mrs. Thos. Whiffen—Emerson & Baldwin—Lucille Cavanagh—Frank Gorman—Eddie Foyer—Mellette Sisters—"Creole Fashion Plate."

LINCOLN, NEBR.

Orpheum—Ruth St. Denis & Co.—Whipple Huston & Co.—Pistel & Cushing—Australian Creighstons—Albert Verchamp—Gorgalli's Trio—Three O'Gorman Girls.

LOS ANGELES, CAL.

Orpheum—Jas. G. Morton—Walter C. Kelly—Smith & Austin—Al Herman—Gallagher & Rolley—Misses Campbell—Mr. & Mrs. Gordon Wilde—"On the High Seas"—Friscoe.

MINNEAPOLIS, MINN.

Orpheum—Stella Mayhew—Wilfred Clarke—Amoros Sisters—Willie Solar—Kane, Morey & Moore—Alla Moskova—Eddie Borden.

MILWAUKEE, WIS.

Orpheum—Bert Baker Co.—Cecil Cunningham—Moran & Mack—Elsa Ruegger—Flanagan & Edwards—Gordon & Kern—"Levitation"—Ames & Winthrop—Santos & Hayes.

MEMPHIS, TENN.

Orpheum—Horace Golden—Jas. E. Bernard—Burns & Frabito—Saxon & Clinton—Equilli Bros.

NEW ORLEANS, LA.

Orpheum—Carl Jorn—Marie Nordstrom—Geo. Yeoman—Valinta Bros.

OAKLAND, CAL.

Orpheum—Helen Trix & Sister—Walter Brower—Dale & Burch—Merian's Dogs—Kathryn Murray—"Artistic Treat."

OMAHA, NEB.

Orpheum—"Girl on Magazine"—Bessye Clifford—Clark & Bergman—Shaw & Campbell—Leipzig—Brendel & Bert—Losova & Gilmore.

PORTLAND, ORE.

Orpheum—"For Pity's Sake"—Futuristic Revue—Fox & Ingraham—Joe Browning—Laughlin & West—Jack & Kitty Demago—Osaki & Taki.

SALT LAKE CITY, UTAH.

Orpheum—Albertina Rasch—Leightners & Alexander—Jas. Watts & Co.—"Married by Wireless"—Prosper & Maret—Frances Dougherty—Jas. J. Morton—Helen Gleason & Co.

SAN FRANCISCO, CAL.

Orpheum—Gus. Edward's Revue—Swor & Avey—Page, Hack & Mack—Henry B. Toomer—H. & G. Ellsworth—Wallace Galvin—Lambert & Hall—Bennett & Richards.

ST. LOUIS, MO.

Orpheum—Geo. MacFarlane—Derwent Hall Caine—Robbins—"Maria Lo's Posing Act"—Rose & Moon—Ferry.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Eva Tanguay—Ford Sisters—Burt Earle & Co.—Florenz Duo—"All for Democracy."

ST. PAUL, MINN.

Orpheum—Robt. T. Haines & Co.—"Rubeville"—Conlin & Glass—Columbia & Victor—Leightons—"Gautier's Toy Shop"—Milt Collins.

SEATTLE, WASH.

Orpheum—Christie McDonald—Miller & Penfeld—Margaret Farrell—Lander Bros.—Paul Decker & Co.—Rodriguez Bros.—Reno.

VANCOUVER, CAN.

Orpheum—Grace La Rue—Briscoe & Rauh—Santos & Hayes—Herman & Shirley—"Efficiency"—Barr Twins.

WINNIPEG, CAN.

Orpheum—De Wolf Girls—Robinson's Elephants—"Somewhere in France"—Josie Heather—Kiralfy Kids—Claudius & Scarlet—Littlejohns.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Bayes & England—Roy & Arthur—Barber & Jackson—Carlisle & Rosmer—Emmie & Effie Elliott—Anderson & Burt—Clayton & Lennie—The Martins. (Last Half)—Harvey DeVora Trio—Weston & Eline—Louis Hart & Co.—Laurel Lee—Joe Cook—Paldrens.

Greeley Square (First Half)—Alvarez Duo—Stanley & LeBrock—Cardo & Noll—DeBiere—Harvey DeVora Trio. (Last Half)—Belle & Wood—Mack & West—Anderson & Burt—Canfield & Rose—Norvell Bros.

National (First Half)—Great Johnson—Lowe & Baker Sisters—Harold Selman & Co.—Billy De Vere—Venetian Gypsies. (Last Half)—Wolgast & Girlie—Bayes & England—Allen Clifford & Barry—Moran & Wheeler.

Delancey (First Half)—Chester Kingston—Geisler & Lee—Skatelles—John Byron Totten & Co.—Burnes & Kissen—Paldrens. (Last Half)—Billy Nichols—Lowe & Baker Sisters—Grindell & Esther—Nan Hewins & Co.—Corbett, Sheppard & Dunne—The Martins.

Lincoln Square (First Half)—Nat Burns—Burt & Edith Kuehn—Guy Woodward & Co.—Canfield & Rose—Morillo Sisters. (Last Half)—Sterling Sisters—Stanley & LeBrock—Vincent Kelly—Big Surprise—Venetian Gypsies.

Boulevard (First Half)—Evelyn & Dolly—Capes & Snow—Nan Hewins & Co.—Edmunds & Leedom—Joe Cook. (Last Half)—Worden Bros.—Emmitt & Effie Elliott—John Byron Totten & Co.—Henry & Moore.

Avenue B (First Half)—Seward & Wynn Sisters—Thompson & Berri—Dan Rae & Co.—Bobbe Osborn. (Last Half)—Pequo & Co.—Ruth Moore—Holden & Herron—Harris & Morey.

Orpheum (First Half)—Frank & Clara LaTour—Allen & Averitt—Borton, Spessler & Kessler—Bullowva's Birthday—Jimmy Lyons—Yucatan.

Victoria (First Half)—Worden Bros.—Weston & Eline—Doris Dae—George Randall & Co.—Bertram & Saxton. (Last Half)—Alvarez Duo—The Skatelles—Carlisle & Romer—DeBierre—Yucatan.

BROOKLYN.

Metropolitan (First Half)—Belle & Wood—Henry & Moore—The Frescotts—Lew Wilson—Louis Hart & Co. (Last Half)—Four Renee Girls—Kurt & Edith Kuehn—Harry Mason & Co.—Bertram & Saxton—Roy & Arthur.

DeKalb (First Half)—Billy Nichols—Grindell & Esther—Allen, Clifford & Barry—Vincent Kelly—Wolgast & Girlie. (Last Half)—Nat Burns—Capes & Snow—Tom Davies & Co.—Doris Dare—Morillo Sisters.

Fulton (First Half)—Sterling Sisters—Dave Thursby—"Big Surprise"—Corbett, Shepard & Dunne—Norvell Bros. (Last Half)—Allen & Averitt—George Randell & Co.—Burns & Kissen—Frescotts.

Palace (First Half)—Holden & Herron—Harris & Morey. (Last Half)—Maxon & Morris—Eckhoff & Gorden—George Rosener.

BOSTON, MASS.

Orpheum (First Half)—Flying Henrys—McMahon Sisters—Sam J. Harris—Ikla Marie Diehl & Co.—Quigley & Fitzgerald—"Operation Act." (Last Half)—Paul Pitching & Co.—Rosalie Archer—Doris Hardy & Co.—Clark & Verdi.

BALTIMORE, MD.

Hippodrome—George & May LeFevre—Southe & Tobin—Archer & Belford—Wilson Bros.—Oriental Girls.

FALL RIVER, MASS.

Bijou (First Half)—Rosalie & Archer—Doris Hardy & Co.—Clark & Verdi—Paul Petching & Co. (Last Half)—Flying Henrys—McMahon Sisters—Ikla Marie Diehl & Co.—Quigley & Fitzgerald.

HAMILTON, CAN.

Loew's—Commodore Tom—Leonore Simonson—Arthur Sullivan & Co.—Cook & Lorenz—Colini's Dancers.

MONTREAL, CAN.

Loew's—Francis & Wilson—University Trio—Telephone Tangle—"Who Is He?"

NEW ROCHELLE, N. Y.

Loew's—Maxon Sisters—George Rosener—Harry Mason & Co. (Last Half)—Dan Rae & Co.

PROVIDENCE, R. I.

Emery (First Half)—Three Pendleton Sisters—Nanoa—"Her Lonely Soldier"—Weber & Elliott—Anna Chandler. (Last Half)—Harry Fisher & Co.—Fagg & White—"Sherman Was Wrong"—Walton & Francis—Anna Chandler.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Melva Sisters—Bob Mills—Waltam Duo.

SPRINGFIELD, MASS.

Palace (First Half)—Harry Fisher & Co.—Walton & Francis—Mumford & Thompson. (Last Half)—Nelson—Homer & DuBard—"Her Lonely Soldier"—Weber & Elliott—Russell & DeWitt.

TORONTO, CAN.

Yonge Street—Bell & Eva—Two Lillies—George Barbier & Co.—Zuhn & Dreis—Jack Arnold Trio—Barry & Layton.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Brown & Taylor—"Oh! Auntie"—Elly. (Last Half)—Willard—"Rusticating"—Martin Webbs—Five Martins.

Plaza (First Half)—Thornton & Thornton—Work & Keit. (Last Half)—Jessie Morris—"The Girl Who Knows."

HARTFORD, CONN.

Poli (First Half)—Billy & Irene Telaac—Sammy Duncan—"Rusticating"—Old Homestead Five—Willard—Joe De Kos Troupe. (Last Half)—The Stanleys—Wilburn Held—Jack Marting & Co.—Work & Keit—"Oh! Auntie."

NEW HAVEN, CONN.

Bijou (First Half)—Fisher & Bell—Wilbut Held—Ford Goodridge—"The Girl Who Knows." (Last Half)—Brown & Taylor—Boudini & Bernard—Petticoat Minstrels.

Palace (First Half)—Jack Martin & Co.—Martin & Webb—Five Martins. (Last Half)—Four Keltons—Buch Bros.

SPRINGFIELD, MASS.

Palace (First Half)—Arnty Bros.—Swift & Daly—Erwin & Jane Connelly—Mack & Vincent—Petticoat Minstrels. (Last Half)—Seabury & Price—Billy & Irene Telaac—Tom Moore & Company—Joe Wilmot & Olive Hill—Joe De Kos Troupe.

SCRANTON, PA.

Poli (First Half)—Story & Clark—Nita Johnson—Doris Lester Trio. (Last Half)—Musical Fredericks—Arthur & Lea Bell—Mystic Hanson Trio—Murray Livingston—Fred J. Ardath & Co.

WILKES-BARRE, PA.

Poli (First Half)—Musical Fredericks—Arthur & Lea Bell—Mystic Hanson Trio—Murray Livingston—Fred J. Ardath & Co. (Last Half)—Story & Clark—Nita Johnson—Doris Lester Trio.

WATERBURY, CONN.

Poli (First Half)—The Stanleys—Ferraro & Tabo—Four Keltons. (Last Half)—Elly—Thornton & Thornton—"Old Homestead Five"—Sammy Duncan.

WORCESTER, MASS.

Poli (First Half)—Joe Wilmot & Olive Hill—Boudini & Bernaro—Buch Bros. (Last Half)—Ford-Goodridge—Erwin & Jane Connelly—Mack & Vincent—Arnty Bros.

Plaza (First Half)—Seabury & Price—Jessie Morris. (Last Half)—Swift & Daly—Ferraro.

W. U. B. O.

BAY CITY, MICH.

Bijou (First Half)—Asaki & Girlie—Barnes & Lorraine—Sweethearts of Mine—Bill Robinson—Anita Diaz Monks. (Last Half)—Doranto—Cahill & Romaine—Petticoats—Gardner's Maniacs—Toots Paka & Co.

BATTLE CREEK, MICH.

Bijou (First Half)—Time & Tile—Doherty & Scalia—Tates Motoring—Norwood & Hall—Curson Sisters. (Last Half)—Gardner's Maniacs—Black & O'Donnell—Larry Comer—Helen Leach Wallin Trio.

FLINT, MICH.

Palace (First Half)—Doranto—Cahill & Romine—"Petticoats"—Gardner's Maniacs—Toots Paka & Co. (Last Half)—Skating Bear—Nadell & Follette—Geo. Lovett & Co.—Nick Hufford—Bobker's Arabs.

JACKSON, MICH.

Orpheum (First Half)—Gypsy Meredith & Co.—Lai Mon Kim—Stan & May Laurel—Hickey Bros.—Slatkos Rollickers. (Last Half)—Time & Tile—Doherty & Scalia—Tates Motoring—Norwood & Hall—Curzon Sisters.

LANSING, MICH.

Bijou (First Half)—Skating Bear—Nadell & Follette—Geo. Lovett & Co.—Nick Hufford—Bobker's Arabs. (Last Half)—Gypsy Meredith & Co.—Lai Mon Kim—Stan & May Laurel—Hickey Bros.—Slatkos Rollickers.

SAGINAW, MICH.

Jeffers Strand (First Half)—Edward Hill—Silver & Duval—"Exemption"—Alexander & Fields—Brown's Musical Highlanders. (Last Half)—Asaki & Girlie—Barnes & Lorraine—"Sweethearts of Mine"—Bill Robinson—Anita Diaz Monks.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Day)—Hotel De Fiddle. (Last Half)—Geo. Mack—Kirksmith Sisters.

CHAMPAIGN, ILL.

Orpheum (First Half)—Joe Barton—Fisher & Gilmore—Beatrice Morrell Sextette—Sam & Ada Beverley—Wille Bros. (Last Half)—Selbini & Grovini—Mowatt & Mullen—Leigh Delacey & Co.—Murphy & Lachmar—Old Soldier Fiddlers.

CEDAR RAPIDS, IA.

Majestic (First Half)—Harrington & Mills—Lillian Kingsbury & Co.—Fred Elliott—"Heir for a Night"—Wanzer & Palmer. (Last Half)—Rouble Sims—Mann & Mallory—Chas. Althoff—Leila Shaw & Co.—Chas. Ahearn & Co.

CHICAGO, ILL.

Lincoln (First Half)—Wiseman Sisters—"On the Veranda—Bobby Henshaw—Frear, Baggett & Frear. (Last Half)—Fred Rogers—World Wide Revue.

Kedzie (First Half)—Juggling DeLisle—Althoff Sisters—"Cycle of Mirth"—Wood, Mellville & Young—Gelli Troupe. (Last Half)—Roy Harrah & Co.—Peerless Trio—Phyliss Gilmore & Co.—Chas. Kenna.

American (First Half)—International Ace—Three Melody Girls—Hazel Harrington & Co.—John Geiger—Arnold & Taylor—"World Wide Revue." (Last Half)—Kabin & Kindler—Harry Fiddler—"Follies of Today"—Frear, Baggett & Frear.

Wilson (First Half)—Samaroff & Sonia—Tabor & Green—"The Lemon"—Latour & Gold—Helen Leach Wallin Trio. (Last Half)—Kartelli—Wilson & Wilson—Lillian Kingsbury & Co.—Irving & Ward.

DAVENPORT, IOWA.

Columbia (First Half)—Misses Black & White—Zeno & Mandel—Leila Shaw & Co.—Bert Fitzgibbon—Frank Stafford & Co. (Last Half)—The Aitkens—Harrington & Mills—Milloy & Keough—Wood, Young & Phillips—Gelli Troupe

DES MOINES, IA.

Empress (First Half)—Tyler & St. Clair—Guest & Newlyn—Gilroy, Haynes & Montgomery—Polly, Oz & Chick—Parish & Peru.

DECATUR, ILL.

Empress (First Half)—Selbini & Grovini—Glenn & Jenkins—The Mayor & The Manicure—Chas. Kenna—Boganny Troupe. (Last Half)—Joe Barton—Melroy Sisters—Jessie Hayward & Co.—Sam & Ada Beverley—Wille Bros.

DUBUQUE, IA.

Majestic—The Parrinnes—Mann & Mallory—Tommy Ray—Edward Esmonde & Co.—Alice Hamilton.

EAST ST. LOUIS, ILL.

Erbers (First Half)—Neville & Mar—Walzer & Dyer—Geo. Mack—Thalero's Circus. (Last Half)—Taylor & Arnold—Miller & Lyle.

LINCOLN, NEB.

Liberty (First Half)—Three Ovandas—Fred Lewis. (Last Half)—Dreon Girls—Little Miss Dixie—Steve Freda—"Magazine Girls."

MADISON, WIS.

Orpheum (First Half)—George & Toney—Jean Barrios—Phyllis Gilmore—Victor Brown & Co.—George Everett—"Rainbow Revue." (Last Half)—Althoff Sisters—Martha Hamilton & Co.—Jarvis & Harrison—Vallecita's Leopard.

MILWAUKEE, WIS.

Palace (First Half)—Monohan & Co.—Kimball & Stuart—Edward Farrell & Co.—"The Love Girl"—Jarvis & Harrison—Vallecita's Leopards. (Last Half)—The Belmonts—Maggie Taylor, Waitress—Ray Snow—Howard & Fields.

OMAHA, NEB.

Empress (First Half)—Steve Freda—Dreon Girls—Regan & Renard—"Magazine Girls." (Last Half)—Plunkett & Romaine—Edward Esmonde & Co.

In '65
when grandpa marched home from war, Piso's was an old favorite. Today it is more popular and more widely used than ever.
Piso's gives prompt and effective relief. Soothes inflamed throats; eases tickling and relieves hoarseness.
Ask your druggist for Piso's—the old favorite.
Contains No Opiate
Safe for Young and Old
PISO'S
for Coughs & Colds

JACK MARTIN assisted by KATHERINE STEMPEL and IDA CLEMENCE

Direction NAT SOBEL

Song, Dance, Whistling and Piano

BOB MILLS

THE BOY WITH THE SUNNY SMILE IN VAUDEVILLE

IKE F. WILLIAM H.

Hatch & Farrell

Doing the Best They Can for the U. B. O. and Everybody

JOE SHEFTELL'S

8 BLACK DOTS

in "Celebrating Day in Tennessee"

PERSONAL DIRECTION—I. KAUFMAN

Frank—Rose & Thorn—Olive

A Sparkling Spatter of Song and Chatter

DIRECTOR—ALF. T. WILTON

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STOVALL SEDGWICK SEYMOUR

3 RED HOTS

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Singing, Dancing and Comedy Talk—In Vaudeville

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In "THE CHALK LINE"

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BUD LUCILE

MINUS & BRYANT

Big and Little Casino

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PICARD BROS.

COMEDY BAR ACT

Direction—JACK FLYNN

Harry Fraser & Edward Finley

IN "SKIRTS" A MELODRAMATIC NOVELTY BY RITA WELMAN

Singing Military Travesty

JOE **BARRETT & RYNO** JACK

BATTLE OF FORT LIMBURGER

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Adams, Maude—Raleigh, N. C., 21; Greensboro, 22; Roanoke, Va., 23.
"An Ideal Husband"—Comedy, New York City, 18-23; Shubert, Chicago, 25.
"Business Before Pleasure"—Wilbur, Boston, indef.
"The Better 'Ole"—Cort Theatre, New York City, indef.
"Be Calm, Camella"—Booth, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"By Pigeon Post"—Broad St., Philadelphia, 18-23; Cohan, New York, 25 (indef.).
"Betrothal, The"—Shubert, New York City, indef.
"Back to Earth"—Washington, D. C., 25; Baltimore, Md., 2-9.
"Cure for Curables"—Studebaker, Chicago, indef.
"Crowded Hour, The"—Wood's, Chicago (indef.).
"Canary, The" (Julia Sanderson & Jos. Cawthorne)—Globe, New York City, indef.
"Charlie's Aunt"—Columbus, Ga., 23; West Point, 25; Talledega, Ala., 26; Tuscaloosa, 27; Meridian, Miss., 28.
"Copperhead, The" (With Lionel Barrymore)—Lyric, Philadelphia, 18-23.
"Crowded Hour" (Jane Cowl)—Selwyn, New York City, Nov. 22, indef.
Drew, Mr. and Mrs. Sidney, Providence, R. I., 18-25.
"Daddy Long Legs"—Henry Miller's, New York City, indef.
"Daddies"—Lyceum, New York City, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth" (With Alma Tell)—Adelphi, Philadelphia, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Standard, New York, 18-23.
"Forever After"—Central, New York City, indef.
"Flo Flo"—Illinois, Chicago, indef.
"Furs and Frills (Richard Carle), Grand Rapids, Mich., 22-23; Battle Creek, 24; Kalamazoo, 25.
Fort Ontario Players, 44th St. Roof, New York, 18-25.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Colonial, Boston, indef.
"Head Over Heels"—Cohan, New York City (last week).
Hodge, Wm.—Studebaker, Chicago, indef.
"Hitchy Koo"—(With Raymond Hitchcock)—Forrest, Philadelphia, indef.
"Home Again"—Playhouse, New York City, indef.
"Honor of the Family, The" (Otis Skinner), A. of M., Baltimore, Md., 18-23; Philadelphia, Pa., 25-30.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Lombardi, Ltd."—Court, Chicago, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First" (With Nora Bayes)—Broadhurst, New York City, indef.
"Little Simplicity"—Astor, New York City, indef.
"Little Brother, The"—Princess, Chicago, 18-23; Belmont, New York City, Nov. 25, indef.
"Long Dash, The"—39th St., indef.
"Leave It to Jane"—Shubert-Riviera, New York City, 18-23.
"Matinee Hero, The"—Vanderbilt, New York City (last two weeks).
Maude, Cyril—Empire Theatre, New York City, indef.
Mantell, Robert B.—44th St., New York City, indef.
"Maytime"—Shubert, Philadelphia, indef.
"Maytime"—Majestic, Boston, indef.
"Masquerader, The"—Loew's 7th Ave., New York City, 18-23.
"Nothing But Lies"—Longacre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Off Chance, The"—Hollis, Boston, 18-30.
"Oh Boy"—Washington, D. C., 25-30.
"Oh Lady, Lady"—Lyric, Philadelphia, Pa., 25-30.
"Place in the Sun" (a), Comedy, New York City, Nov. 26, indef.
"Penrod," Garrick, Philadelphia, Pa., 23-30.
"Prince There Was, A" (Robert Hillard)—Garrick, Philadelphia, indef.
"Redemption"—Plymouth, New York City, indef.
"Rainbow Girl"—Illinois, Chicago, indef.
"Rock-a-Bye Baby"—Garrick, Chicago, indef.
"The Riddle Woman"—Harris, New York City, indef.
Rock and White—LaSalle, Chicago, indef.
"Rotters, The"—Playhouse, Chicago, indef.
"Remnant" (Florence Nash), Morosco, New York City, indef.
"Sinbad"—Winter Garden, New York City, indef.
"Saving Grace, The"—Empire, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Shubert, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Stitch in Time, A"—Fulton, New York City, indef.
"Seventeen"—Plymouth, Boston, indef.
"Somebody's Sweetheart"—Shubert-Belasco, Washington, D. C., 18-25.
"Seven Days' Leave"—Victoria, Chicago, Ill., 18-25.
"Twin Beds"—Olympic, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Tailor Made Man"—Cleveland, Ohio, 17-23.
"Three Faces East"—Olympic, Chicago, indef.
"Three Wise Fools"—Criterion, New York City, inder.
"Tiger Rose"—Tremont, Boston, indef.
"Tiger! Tiger!" (with Frances Starr)—Belasco, New York, indef.
"Thurston Howard"—Wilkes-Barre, Pa., 21-23; Trenton, N. J., 25-30.
"Tielie" "A of M"—Baltimore, Md., 25-30.
"Up in Mabel's Room"—Park Square, Boston, indef.
"Under Orders"—Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Voice of McConnell" (Chauncey Olcott)—Grand, Chicago, Ill., 18, indef.
Warfield, David—Manhattan Opera House, New York City, indef.
Whiteside Walker—Princess, Chicago.
"Where Poppies Bloom"—Republic, New York City, (last week).
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.
"Ziegfeld Follies"—Washington, D. C., 18-25.
"Watch Your Neighbor"—Ford, Baltimore, Md., 18-25.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Gayety, Buffalo, 18-23; Gayety, Rochester, 25-30.
"Best Show in Town"—Empire, Newark, 18-23; Casino, Philadelphia, 25-30.
"Beauty Trust"—Gayety, Toronto, 18-23; Gayety, Buffalo, 25-30.
"Behman Show"—Gayety, Detroit, 18-23; Gayety, Toronto, Ont., 25-30.
"Bon Tons"—Gayety, Pittsburgh, 18-23; Akron, O., 25-27; Youngstown, 28-30.
"Bostonians"—Miner's 149th St., New York, 18-23; Bridgeport, Ct., 28-30.
"Bowery"—Star, Cleveland, 18-23; Empire, Toledo, O., 25-30.
"Burlesque Review"—Empire, Toledo, O., 18-23; Lyric, Dayton, 25-30.
"Burlesque Wonder Show"—Lyric, Dayton, 18-23; Olympic, Cincinnati, 25-30.
"Ben Welch"—Empire, Albany, 18-23; Gayety, Boston, 25-30.
"Cheer Up America"—Olympic, Cincinnati, 18-23; Star and Garter, Chicago, 25-30.
Dave Marion's—Majestic, Jersey City, 18-23; People's, Philadelphia, 25-30.
"Follies of the Day"—Jacques, Waterbury, Conn., 18-23; Miner's 149th St., New York, 25-30.
"Girls de Looks"—Newburgh, N. Y., 18-20; Orpheum, Paterson, 25-30.
"Golden Crooks"—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.
"Girls of the U. S. A."—Gayety, Kansas City, 18-23; open 18-25; Gayety, St. Louis, Dec. 2-7.
"Hip, Hip, Hooray"—Bridgeport, 21-23; Colonial, Providence, 25-30.
"Hello America"—Gayety, Rochester, 18-23; Syracuse, 25-27; Utica, 28-30.
Harry Hastings—Peoples, Philadelphia, Pa., 18-23; Palace, Baltimore, 25-30.
Irwin's Big Show—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.
Lew Kelly Show—Grand, Hartford, Conn., 18-23; Jacques, Waterbury, Conn., 25-30.
"Liberty Girls"—Orpheum, Paterson, 18-23; Majestic, Jersey City, 25-30.
Mollie Williams' Show—Palace, Baltimore, 18-23; Gayety, Washington, 25-30.
"Maids of America"—Columbia, Chicago, 18-23; Berchel, Des Moines, Iowa, 24-28.
"Majestic"—Open Nov. 18-23; Gayety, St. Louis, 25-30.
"Merry Rounders"—Gayety, Omaha, Neb., Nov. 18-23; Gayety, Kansas City, 25-30.
"Million Dollar Dolls"—Star and Garter, Chicago, Nov. 18-23; Gayety, Detroit, 25-30.
"Oh, Girl"—Colonial, Providence, 18-23; Casino, Boston, 25-30.
"Puss, Puss"—Gayety, Montreal, 18-23; Empire, Albany, 25-30.
"Roseland Girls"—Gayety, St. Louis, 18-23; Columbia, Chicago, 25-30.
Rose Sydell's—Columbia, New York, 18-23; Empire, Brooklyn, 25-30.
Sam Howe's Show—Hurtig & Seamons, New York, 18-23; Casino, Brooklyn, 25-30.
"Sight Seers"—Syracuse, 18-20; Utica, 21-23; Gayety, Montreal, Can., 25-30.
"Social Maids"—Berchel, Des Moines, Iowa, 17-20; Gayety, Omaha, 23-29.
"Sporting Widows"—Akron, O., 18-20; Youngstown, 21-23; Star, Cleveland, 25-30.
Star and Garter Shows—Empire, Brooklyn, 18-23; Newburgh, N. Y., 25-27.
"Step Lively Girls"—Casino, Boston, 18-23; Grand, Hartford, Conn., 25-30.
"Twenty Century Maids"—Gayety, Boston, 18-23; Columbia, New York City, 25-30.
"Watson's Beef Trust"—Casino, Philadelphia, 18-23; Hurtig & Seamons, New York, 25-30.

AMERICAN CIRCUIT

American—Crown, Chicago, 18-23; Gayety, Milwaukee, 25-30.
"Auto Girls"—Howard, Boston, 18-23; Gayety, Brooklyn, 25-30.
"Aviator Girls"—Century, Kansas City, 18-23; Standard, St. Louis, 25-30.
"Beauty Revue"—Gayety, Brooklyn, 18-23; Wrightstown, N. J., 28-30.
"Big Review"—Empire, Cleveland, 18-23; Cadillac, Detroit, 25-30.
"Blue Birds"—Standard, St. Louis, 18-23; Terre Haute, Ind., 24; Majestic, Indianapolis, 25-30.
"Broadway Belles"—Empire, Hoboken, 18-23; Star, Brooklyn, 25-30.
"French Frolics"—Wrightstown, 17-20; Grand, Trenton, 21-23; Empire, Hoboken, 25-30.
"Follies of Pleasure"—Wrightstown, 21-23; Gayety, Philadelphia, 25-30.
"Frolics of the Nite"—Plaza, Springfield, 18-23; Grand, Worcester, 25-30.
"Girls from the Follies"—Gayety, Milwaukee, 18-23; Gayety, Minneapolis, 25-30.
"Grown Up Babies"—Lyceum, Washington, 18-23; Trocadero, Philadelphia, 25-30.
"Girls from Joyland"—Gayety, Philadelphia, 18-23; Camden, N. J., 25-27; Chester, Pa., 28-30.
"Hello Paree"—Victoria, Pittsburgh, 18-23; Penn Circuit, 25-30.
"High Fliers"—Englewood, Chicago, 18-23; Crown, Chicago, 25-30.
"Innocent Maids"—Oswego, 20; Niagara Falls, 21-23; Star, Toronto, Ont., 25-30.
"Jolly Girls"—Cadillac, Detroit, 18-23; Englewood, Chicago, 25-30.
"Lid Lifters"—Gayety, Louisville, 18-23; Lyceum, Columbus, O., 25-30.
"Midnight Maidens"—Sioux City, Iowa, 17-20; Century, Kansas City, 23-30.
"Mile-a-Minute Girls"—Garden, Buffalo, 18-23; Empire, Cleveland, 25-30.
"Military Maids"—Gayety, Baltimore, 18-23; Lyceum, Washington, 25-30.
"Mischief Makers"—Majestic, Scranton, 18-23; Binghamton, N. Y., 25-26; Schenectady, 27-30.
"Monte Carlo Girls"—Wilkes-Barre, 20-23; Majestic, Scranton, Pa., 25-30.
"Orientals"—Star, St. Paul, 18-23; Sioux City, Iowa, 24-26.
"Parisian Flirts"—Binghamton, 18-19; Schenectady, 20-23; Amsterdam, N. Y., 25; Watertown, N. Y., 26; Oswego, 27; Niagara Falls, N. Y., 28-30.
"Pennant Winners"—Grand, Worcester, 18-23; Howard, Boston, 25-30.
"Peacemakers"—Olympic, New York, 18-23; Plaza, Springfield, Mass., 25-30.
"Pirates"—Trocadero, Philadelphia, 18-23; Chester, Pa., 25-27; Camden, N. J., 28-30.
Pat White Show—Penn Circuit, 18-23; Gayety, Baltimore, 25-30.
"Paris By Night"—Majestic, Indianapolis, 18-23; Gayety, Louisville, 25-30.
"Razzle Dazzle Girls"—Gayety, Minneapolis, 18-23; Star, St. Paul, 25-30.
"Record Breakers"—Star, Brooklyn, 18-23; Olympic, New York, 25-30.
"Local Follies"—Star, Toronto, Ont., 18-23; Garden, Buffalo, 25-30.
"Speedway Girls"—Lyceum, Columbus, 18-23; Wheeling, W. Va., 18-29; Newcastle, Pa., Dec. 2; Beaver Falls, 22; Canton, O., 23.
"Tempters"—Wheeling, W. Va., 18-20; Newcastle, Pa., 21; Beaver Falls, 22; Canton, O., 23; Victoria, Pittsburgh, 25-30.
"Trail Hitters"—Camden, N. J., 18-20; Chester, Pa. 21-23; Bristol, Pa., 18; Easton, 19; Wilkes-Barre, 20-23.
"World Beaters"—Chester, Pa., 18-20; Camden, N. J., 21-23; Wrightstown, N. J., 25-27; Trenton, 28-30.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Friday—Columbia, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of Nov. 11, 1918

Devens—First Half, Vaudeville; Last Half, Pictures.
Upton—First Half, "Mimic World"; Last Half, Vaudeville.
Merritt—First Half, "A Pair of Sixes"; Last Half, Vaudeville.
Dix—"Fads and Fancies" (all week).
Meade—First Half, Vaudeville; Last Half, "A Pair of Sixes."
Lee—First Half, "Stop, Look and Listen"; Last Half, Camp Show.
Jackson—First Half, "Mercedes"; Last Half, "Hearts of the World."
Gordon—First Half, May Ward; Last Half, "Keep Smiling."
Sevier—First Half, "Hearts of the World"; Last Half, "When Dreams Come True."
Hancock—Pictures (all week).
Wheeler—First Half, "Keep Smiling"; Last Half, May Ward.
McClellan—Pictures and Vaudeville (all week).
Humphreys—"I'm So Happy" (all week).
Beauregard—Pictures and Vaudeville (all week).
Logan—Pictures and Vaudeville (all week).
Travis—Woolfolk's Musical Comedy Co. (all week).
McArthur—Pictures and Vaudeville (all week).
Bowie—La Salle Musical Stock (all week).
Sill—Orpheum Follies Co. (all week).
Funston—Pictures and Vaudeville (all week).
Dodge—Pictures and Vaudeville (all week).
Grant—Vaudeville and Pictures (all week).
Custer—First Half, Camp Show; Last Half, Vaudeville.
Pike—First Half, Pictures; Last Half, Camp Show.
Sherman—First Half, "His Bridal Night"; Last Half, Vaudeville.

STOCK

All Star Players—Lowell, Mass., indef.
Alcazar Players—Alcar Theatre, Portland, Ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Bunting, Emma—14th St., New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cutter Stock Co.—Kane, Pa., 18-25.
Columbia Stock Co.—
Castle Square Stock Co.—Castle Square, Boston, indef.
Central Square Players—Lynn, Mass., indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Chase-Lister Co.—Grand Island, Neb., 24-30.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock — National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Harrison—White Stock—Bijou, Quincy, Ill., indef.
Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
Hathaway Players—Brockton, Mass.
Knickerbocker Players—Buffalo, N. Y., indef.
Keith Stock—Columbia, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
La Salle Stock — Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lily Stock Co.—Erie, Pa., indef.
Mae Desmond Players—Philadelphia, indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players (Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Otis Players—Auditorium, Kansas City, indef.
Princess Players—Des Moines, Ia.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Rumsey, Howard Players—Buffalo, N. Y., indef.
Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shea Stock—Holyoke, Mass.

MINSTRELS

Fields, Al G., Greater Minstrels—Jackson, Miss., 21; Greenwood, 22; Greenville, 23.
O'Brien, Nell—Easton, Pa., 22; Allentown, 23; Bridgeport, Conn., 25; Waterbury, 26; Danbury, 27.
"Rabbit Foul" (F. S. Wolcott, Mgr.), Fort Gibson, Miss., indef.

IT'S A RAG - IF YOU SAY SO
IT'S A BALLAD - IF YOU SAY SO
AND WHAT A "DANCE" & INSTRUMENTAL
WE'LL SAY SO

Louise Hartman

Prima Donna—Rose Sydell's "London Belles"

COLUMBIA, NEW YORK, THIS WEEK **EMPIRE, BROOKLYN, NEXT WEEK**

STARS OF BURLESQUE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

ETHEL DEVEAUX
SOUBRETTE — MINSKY'S NATIONAL WINTER GARDEN

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

MABELLE COURTNEY
BEST PRIMA DONNA ON THE COLUMBIA CIRCUIT
BARNEY GERARD'S FOLLIES OF THE DAY

GATTY JONES
JUVENILE—PENNANT WINNERS. — Direction—CHAMBERLAIN BROWN

MABEL LE MONAIER
WITH BARNEY GERARD'S FOLLIES OF THE DAY
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FASHION PLATE PAIR
BENTON and CLARKE
STRAIGHT AND ECCENTRIC COMEDIENNE — JOLLY GIRLS CO.

GERTRUDE LYNCH
The Tanguay of Burlesque — With B. F. Kahn Union Square Stock Co.

DOLLY BENFIELD
SOUBRETTE — MAX SPIEGEL'S SOCIAL FOLLIES

GEORGE SLOCUM
DOING MY TRAMP — WITH ED RUSH'S PARIS BY NIGHT
DIRECTION—ROEHM & RICHARDS

BILLY CLARK
Juvenile Straight. — With Chas. Robinson's Parisian Flirts. — Going Over.

JIM HORTON
The Straight Man With a Real Singing Voice — INNOCENT MAIDS

HARRY J. CONLEY
PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

VIOLET BUCKLEY
Ingenue Prima Donna — Third Season with Tom Sullivan's Monte Carlo Girls

HELEN ADAIR
Ingenue—Joe Howard Stock Co.

MAYBELLE GIBSON
PRIMA DONNA — AL REEVES SHOW

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

JOE DAVIS AND ROSS KATHERIN
STRAIGHT — PRIMA DONNA
That Entertaining Pair — Joe Howard Stock Co.

MANNY BESSER
In Hebrew — Direction—Ike Weber — Max Spiegel's Social Follies

FRED SEGAL
BRAND NEW ECCENTRIC COMIC. — Direction, IKE WEBER. — PARISIAN FLIRTS

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

EVA LEWIS
SUNBEAM SOUBRETTE — PETE CLARK'S "OH, GIRL" CO.
DIRECTION—ROEHM AND RICHARDS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BURLESQUE NEWS

(Continued from page 17 and on 31)

"THE PACEMAKERS" NEED NEW NUMBERS TO BRIGHTEN SHOW

"The Pacemakers," with a decidedly clever cast, gave a lively performance at the Star last Thursday evening.

The comedy, which was creditably handled by Manny King and Harry Seymour, was good. The material used by the boys was snappy and bright. It would have been of no use, however, had it been in the hands of less capable men. Both Seymour and King have a knack of working so that every line counts.

King does a natural Hebrew character in his own original way. He works in a business suit and has a neat make-up. He puts his material over and, unlike most comedians of this character, does not wear out his welcome by being on the stage too much. He deserves credit.

The speed of the show is up to Seymour, who is doing a fast "Dutch." Working without a chin piece this season and faster than ever before, this little fellow had the audience in an uproar most of the time. His methods and ideas were grasped quickly. He is a hard worker and has the true sense of humor. His dialect is good.

There are many "straight" men in burlesque, but few who show real class in appearance and work. Fred Hall, however, is in this select class. He is a corking good man, can "feed," is a fine talker, knows how and when to wear clothes, can sing, and makes a great appearance.

Frank Gould was only doing bits last week. What little he had to do in this respect, though, he took good care of. He offers a specialty in which he shines.

Will Lewis does characters. While not having very much to do outside of his specialty with Miss Clark, he handled whatever was asked of him, well.

Eddie Hill, a juvenile, appeared in a number of scenes and bits, but was at his best in a specialty with King.

Della Clark, in the prima donna role, registered a big success. This young lady has an excellent voice and it was heard to its full value in her several numbers. Miss Clark is seen to much better advantage this season than last, having more and greater opportunities. She reads lines well and has a wardrobe that is captivating to the eye.

The management has a "find" in Jean Brown, a newcomer to burlesque. She has all the qualifications of a dandy soubrette, coupled with a fine voice of good range. She knows how to put her numbers over also, and can read lines. Her wardrobe is as pretty as herself.

Rose Allen, although suffering with a cold Thursday evening, put her numbers over for encores. She is a shapely blonde, wearing attractive dresses that look well from the front.

Anna Rose, the ingenue, had her share of the numbers and was in several scenes.

In the chorus are a pretty lot of girls who work nicely and look well. Their costumes were neat and of a harmonious blend of color.

There were many bits and scenes throughout the performance that were fast and well taken care of by the principals, as well as many specialties that pleased.

Hill and Rose presented a neat act of three numbers that won favor. They have good selections and dress the act well.

Hall and Miss Brown's number was nicely done and went over with success.

Frank Gould, who is making his first appearance in the East, put over some "jazz" numbers most effectively. He offered three and "cleaned up" with them. His impersonation of Al. Jolson singing "Rockabye Baby" went over big. For an act of its kind, it is the best we have seen at this house.

A very amusing act was offered by King and Hill, King doing the comedy and Hill "straight." The act has a lot of good material and is put over with a punch. Hill did some good "feeding," while King had the audience in good humor the way he delivered his comedy. His catch line, "I don't care, I play a fiddle," was always good for a big laugh every time he used it. He plays a violin at the finish of the act and does it well.

Clark and Lewis in a refined singing specialty, proved delightful, getting several encores. It was splendidly rendered, as both members of the act have good voices.

Seymour worked his "pick out" number different than these numbers are usually done, and it proved very successful at the finale of the show.

No fault could be found with the comedy material or specialties of "The Pacemakers." But the numbers are not in keeping with the rest of the performance. They are old in most cases and have been used so many times at this house that it is surprising that they were encored at all.

The management should see to it at once that new, fast numbers, replace some that are now in the show, when it will then class with the best on the circuit. SID.

WOMAN MANAGES HOUSE

BOSTON, Mass., Nov. 14.—Mary Baker Henry is managing the Gayety Theatre, this city, during the absence of Tom Henry, who is in Montreal on a business trip. Henry is expected back this week.

DOUGLAS GIVES NOTICE

George Douglas, comedian with "The Golden Crooks," has given in his two weeks' notice to close at the Empire, Newark, on the 30th.

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Excerpt from "N. Y. Clipper":
Gatty Jones does his work neatly and cleverly. He is a juvenile "Straight" and about the best we have seen around here in some time. He talks well, can dance, has a good singing voice and a fine wardrobe.

Excerpt from "Morning Telegraph":
A natty and excellent straight was Jack Rice, while Gatty Jones alternated in straight feeding and made quite a clever juvenile. In one number, "Hiding All These Years," a fine specialty song and dance with Vivian, laboring hard to compete with the more easy footwork maneuvers of Gatty; second, "Flower Garden Blues" that introduces the leaders and chorus twanging banjos for the finale of the first half, and third, an eccentric dance, that drew the largest amount of applause and in which Gatty Jones and Vivian ran away ahead of preceding dual efforts.

Excerpt from "Variety":
The Hooping Hound, Gatty Jones, the juvenile in the "Pennant Winners."

STARS OF BURLESQUE

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Pimma Donna with Simonds & Lake's Auto Girls Management—WALTER MEYERS

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INGENUE — FROLICS OF THE NITE

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BURLESQUE NEWS

(Continued from pages 17 and 29)

KAHN CHANGED SHOW TO CONFORM WITH ARMISTICE SIGNING

The "Court of Peace," a fifteen-minute scene, was written and put on at Kahn's Union Square last Monday to close the first part when it was learned that an armistice had been signed that morning. It was an interesting and a most appropriate scene, and was well acted by the members of the stock company.

With Liberty (Miss Lorraine), in the center of the stage, passing judgment on the various countries that were at war with the Allies and the United States, and the page (Sutton) announcing the arrival of these countries, represented by several chorus girls, the scene was very impressive. At the finish, girls representing the different allied nations and the United States, appeared with flags and, together with Francis, as President Wilson, made a great finish. They were applauded for several minutes.

The show was in two parts, "Golfing," and "Isle of Bum Bum," and required several scenes to present it. Both were fast and had much comedy that more than pleased a crowded house. Tuesday afternoon. Frank Mackey and Billy (Grogan) Spencer took care of the comedy in their usual fine way. Brad Sutton did a good sheriff, while Francis did straight.

Babe Wellington offered some new numbers and put them over nicely.

Gertie Lynch handled her scenes satisfactorily and wore some pretty dresses.

Miss Pearson did well in scenes, rendered her numbers to the pleasure of the audience and offered several new and attractive gowns. Miss Lorraine worked well in scenes.

The "Hold Up" bit more than pleased, as done by Spencer, Mackey, Sutton and the Misses Lynch and Lorraine. Much fun resulted from the "Movable Bar." This scene was worked up nicely and changed about to make it look different than when we saw it before, with Mackey, Spencer, Sutton, Francis and the Misses Pearson, Wellington, Lynch and Lorraine. The "Shaving" number, with Babe Wellington, was well staged and nicely put over.

We have seen the "Argument" bit many times, but we have yet to see it as well done as it was put over by Mackey, Francis and the Misses Pearson and Wellington. It really looked on the level to the audience, as they certainly did mix it up for a while.

The "Golf" bit went over for a laugh as done by Mackey, Spencer, Francis and Sutton. The "Suicide" bit got the proper results with Spencer, Mackey and the Misses Lynch, Pearson, Wellington and Lorraine.

While the Kahn Stock Company does not put on many new bits, as it would be rather hard to write new ones each week, they deserve credit in reconstructing the old ones so that they look new, and they know just how to put them on to get laughs. SID.

BOOTH STATUE UNVEILED

The statue of Edwin Booth in Gramercy Park was unveiled last Wednesday by members of the Players' Club in the presence of a large gathering of members of the profession and their friends. The day was appropriately chosen, being the anniversary of the birth of the tragedian and the ceremony was inspiring in its simplicity. After a brief invocation by the Rev. George T. Houghton, Howard Kyle, secretary of the Booth Memorial Fund Executive Committee, presented the memorial to The Players.

"GIRLS DE LOOKS" BETTER SHOWN THAN WHEN AT COLUMBIA

The "Girls de Looks," at the Empire, Brooklyn, last week, was a far different show than when we caught it at the Columbia several months ago. It is now, no doubt, what it was intended to be in the beginning, a real laughing show. That was what Gerard thought it would be when he engaged Hoey and Lee, who opened with the company.

There have been a number of changes in the cast since we last saw the show. Joe Watson and Willie Cohan are now featured in place of Hoey and Lee, and they have worked wonders with the comedy, as there is now one laugh after another. This team is a great comedy one, and they work well together. While having practically the same lines and situations as their predecessors, they have made a different show of it. Last Wednesday evening they had the audience in an uproar of laughter during the entire performance. James Lichter has replaced Ross Snow in a comedy character.

Mildred Valmore is another new one. Miss Valmore is a young lady who can humor lines and, in her few scenes with the comedians worked nicely. In her numbers, she was seen to advantage, as she put them over with expression and for good results. Jane Pearson is also in several scenes, which she handled nicely.

Of the original members, Walter Pearson, Evelyn Stevens and Babe Burnette still are with the company. Pearson, who is a clever "straight," but who had very little to do before, is now kept very busy and is more beneficial to the show and himself.

The "Girls de Looks," from a comedy standpoint, has improved 95 per cent since it was at the Columbia earlier in the season. SID.

REPLACES ARTHUR LANING

Ray Montgomery, formerly of the vaudeville team of Montgomery and the Healy Sisters, left New York Saturday for Terre Haute to join the "Paris by Night" company on the American Circuit. He has replaced Arthur Laning, who failed to put in an appearance when the company opened at the Standard, St. Louis, last Wednesday.

BURLESQUE NOTES

Frank Sheehan will close with the "High Fliers" next week in Chicago.

Ruth Clark is doing the characters with "The Star and Garter Show" formerly done by Mae de Lisle.

Joe Marks has a contract for two more years with Joe Oppenheimer to appear in the "Broadway Belles."

A benefit will be given to Jack Shargel and Eddie Fox at Minsky's National Winter Garden on Wednesday night, Dec. 11.

Harry Selvers, straight man of "The Best Show in Town," will close with that company at the Empire, Newark, Saturday night.

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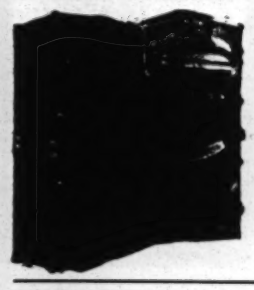

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ACTORS RAP SHUBERTS

(*Continued from page* 4)

and had then played a week for which she stated she had received the sum of eight dollars, the unknown started in on a tirade against bad conditions in the show business in general. How long she would have talked will never be known, but the chairman finally asked her if she was a member of the A. E. A., to which she replied in the negative.

She was then invited to become a member immediately, and after an abortive attempt to continue her condemnation of irresponsible managers was finally prevailed upon to subside.

Then Captain Lambart started off at high speed and kept going at the same whirlwind pace for some fifteen minutes. He wanted direct action, and he was not a bit backward in telling the A. E. A. in effect that although the Shuberts' contract was impossible, the Actors' Equity agreement was far from being an ideal agreement.

Captain Lambart's speech, which can well be characterized as spontaneous, was frequently interrupted by cheers and vociferous applause.

He said in part: "If I may have the privilege of speaking as well as I can, I had the pleasure of listening to the speeches from the platform, and I want to maintain that although we have been knocking the stuffing out of the Shubert contract, at the same time there is plenty of room to knock the stuffing out of our present contract.

"I want to explain, Mr. President, exactly what I mean. Will anybody here tell me of any profession in the world that is asked to do something for nothing, as actors and actresses are? We may not like to be called workingmen or workmen, but the point and the fact of the matter is this, that talk all you will, you cannot win a battle with artillery alone. You have to have the supports, and I contend that this association that has grown, since 1914, up to over 4,000 members, still lacks the backbone of the other organizations connected with our profession, to have right behind us and joined with us.

"You could not get any living soul in the world that is in a business or profession to do what they are asking us to do, and it is up to us to ask our President and this Actors' Equity Association, together with their council, that they will kindly remember that now is the time. We do not want Bolshevism, but what we do want is fair play.

Bruce McRae made the closing address. During the course of his speech he made reference to a person, who refused to do a certain thing, as being "yellow." Capt. Lambart, who by the way fought all through the Boer War, immediately bristled up at this, and, rising to his feet, excitedly asked Mr. McRae if he was referring to himself (Capt. Lambart) as being "yellow."

For a brief moment matters took on a decidedly warm aspect. Mr. McRae speedily assuaged Capt. Lambart's feelings, however, by informing him that he was not referring to him, but was referring to any member of the A. E. A. who refused to demand a standard contract.

The meeting was then adjourned, following which Mr. Arliss made the explanation regarding the Shuberts' attitude toward issuing the standard contract.

Among those present were: Wilton Lackaye, James Lackaye, Francis Wilson, Edward Connelly, John Westley, John Miltern, Edward Ellis, Bruce McRae, Shelly Hull, Herbert Corthell, John Cope, Charles Coburn, William Sampson, George Nash, Grant Stewart, Will J. Deming, William Harcourt, Milton Sills, Charles A. Stevenson, Alfred Hayman, Oliver Morosco and one or two other managers. Lee Shubert was not present, nor were Messrs. Brady, Comstock, Gest, Elliott or Hammerstein.

LEFT BECAUSE NOT FEATURED

Walter Catlett, who left the cast of "Somebody's Sweetheart," where his place was taken by William Kent, of "Ladies First," did so because he was not featured in the production.

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